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THE
DASAKUMĀRACARITA
OF
DANDIN
WITH A COMMENTARY

*With Various Readings, A Literal English
Translation, Explanatory and Critical
Notes, and an Exhaustive
Introduction*

BY
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Translation of Bāṇa's Kadambri, &c. &c.

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PREFACE

The second edition of the present work had become unobtainable for the last two years, but having other works on hand, I was not able to take up the work of revising it for a fresh edition till February last, although my publishers were pressingly after me, there being a demand for copies of the book from the different parts of India; and in issuing this new edition I have tried to revise it as thoroughly as the short time at my disposal allowed me to do it. Several better readings have been adopted in the text and improvements made in the commentary; copious additions have also been made in the notes; a new **Index** of important words in the text has been added; while the Introduction has been entirely recast, so as to increase its usefulness to the reader, by making it accord with new information about the work brought to light in recent times. The somewhat extensive summary of the stories has been replaced by a very brief one, as the former was unnecessary, now that a full translation has been added at the end. The translation appended to the last edition, which was originally prepared by one of my friends was found to be much free, but was printed then with some alterations here and there; it has now been carefully revised, in some parts almost rewritten, so as to make it quite literal and better suited to the requirements of the University student. In all this work of revision I derived considerable assistance from the editions of Messrs. Agashe and Gajendragadkar, to whom my best thanks are due. Any suggestions &c. as regards further improvements will be cordially welcomed.

M. R. KALE.

INTRODUCTION.

I. THE SANSKRIT PROSE ROMANCE.

IS THE DAS'AKUMA'RACHARITA AN A'KHYA'YIKA'?

Poetry in Sanskrit, from its inherent nature, as apart from its intrinsic merit, is divided into two kinds, दृश्य (what is capable of being seen or exhibited on the stage), and श्रव्य (what can only be heard or read); the drama falls under the first division, while all other literary works would be grouped under the second. There is, however, another principle of division, which takes into account the *form*, and not the subject-matter, of a work; according to that, poetry is divided into three principal classes, गद्य (prose), पद्य (verse) and मिश्र¹ (mixed). पद्य is all-predominant in Sanskrit literature, while गद्य and मिश्र compositions form but a small portion of it. गद्य is found employed chiefly in the writing of commentaries and similar works, and is rarely utilized for the creation of imaginative literature, whence arises the extreme paucity of prose romances in Sanskrit. Indeed, excepting four, viz., *Vāsavadattā*, *Harshacharita*, *Kādambarī*, and *Das'akumāracharita*, none of them are well-known, and the total number of those which are extant would barely exceed a dozen. According to Sanskrit rhetoricians, they fall into two² classes, the कथा and the आख्यायिका. As regards the exact demarcation between the two, however, there does not appear to be any unanimity. The Agnipurāṇa defines these as follows:—

कर्तुर्वेशप्रशंसा स्याद्यत्र गयेन विस्तरात् ।

कम्याहरणसंग्रामविप्रलम्भविपत्तयः ॥

भवन्ति यत्र दीप्ताश्च रीतिश्रुतिप्रवृत्तयः ।

उच्छ्वासैश्च परिच्छेदो यत्र सा चूर्णिकोत्तरा ॥

वर्गं चापरवक्त्रं वा यत्र साऽऽख्यायिका मता ॥

1 Under this head come the *Champūs*, and also the dramas (in which the dialogue is carried on in prose interspersed with metrical stanzas).

2 The Agnipurāṇa gives five classes, viz. आख्यायिका, कथा, लण्डकथा, परिकथा and कथानिका; but it will be seen that the last three are merely minor varieties of the broad¹ division कथा.

successors, among whom may be reckoned Rudrātā, A'nandavardhana, Abhinavagupta, Vidyānātha and others. But even they do not agree as regards the details. Thus the author of the *Alamkārasaṃgraha* states⁴ that an A'khyāyikā is based on historical facts, while a Kathā has a purely fictitious plot. This particular distinction, which is not to be found in the Agnipurāṇa or Bhāmaha, appears to have been deduced from a study of Bāṇa's Harshacharita and Kādambari, the two standard models of prose romances available to later writers. Similarly, A'nandavardhana, the author of the Dhvanyāloka, has introduced a new matter of detail. Dandin had already laid down that an abundance of compounds constituted *the very life* of prose (भोजः समास-भूयस्त्वमेतद्गद्यस्य जीवितम् । Kāvya. I. 80). He recognized varieties of compounds, as consisting of short vowels and long vowels in ratios of greater and less inequality (cf. तद्—i. e. समासभूयस्त्वं—युक्तानां लघूनां च बाहुल्यात्पत्त्वमिभ्यः । उच्चावचप्रकारं तद् इदमप्यस्यायिकादिषु ॥ Kāvya. I. 81). A'nandavardhana laid down certain restrictions⁵ in the use of long compounds ; but in doing so he seems to be giving his own opinion and not to be following any older authority. The last important writer on poetics is Viśvanātha, who composed the *Sāhityadarpaṇa* in the fifteenth century; herein we find the following:—

कथायां सरसं वस्तु गद्यैरेव विनिर्मितम् ।
 कचिदत्र भवेदार्या कचिद्वक्रापवक्रकम् ॥
 आदौ पद्यैर्मस्कारः खलादेवैतकीर्तनम् ।
 आख्यायिका कथावत्स्यात्कवेः शानुकीर्तनम् ॥
 अस्यामन्यकवीनां च वृत्तं पर्यं कचित्कचित् ।
 कथाशानां व्यवच्छेद आश्वास इति वक्ष्यते ॥
 आर्यवक्रापवक्राणां छन्दसा येन केनचित् ।
 अन्वापदेशेनाश्वाससुखे भाव्यर्थसूचनम् ॥ (Pari. VI.)

"In a Kathā a charming plot is composed in prose, which is interspersed with stanzas in the A'rya', Vaktra, and Aparavaktra metres; in the beginning there should be a salutation to a deity, a description of the nature of villains, &c.

4 कथा कल्पितवृत्तान्ता सत्याथोऽऽख्यायिका मता । According to this, the *Dasakamācharita* would be a Kathā.

5 आख्यायिकायां तु भूया मध्यमसमासदीर्घसमासे एव संघटने । अति-दीर्घसमास एव न विप्रलम्भशृङ्गारकरुणयोः आख्यायिकायामपि शोभते । &c. *Dhvanyāloka*, pp. 143-144 (Nirmay. Ed.).

An A'khyāyikā is like a Kathā. [In addition] it should include a genealogical account of the poet's family and also of other poets; verses may occur in it at intervals. Its chapters are called A'svāsas, and these should contain introductory verses suggestive of the future incidents of the story." These definitions read like echoes of older ones, but they do not help to clear the confusion; their reliability is further vitiated by the introduction of the term *āśvāsa*,⁶ which we do not meet with anywhere else. Scholars who are disposed to describe the *Das'akumāracharita* as an A'khyāyikā might also note that *not in a single particular* does it strictly conform to the definition of the *Sāhityadarpaṇa*. We are thus finally brought to adhere still more closely to the view of Daṇḍin, that the terms A'khyāyikā and Kathā lack fixity of discrimination. They should really be treated as synonyms for what is known as कव्य kāvyā, any further distinction being otiose.⁷

II. THE POET.

(1) THE IDENTITY OF DANDIN.

All students of Sanskrit literature are familiar with the difficulties which beset the path of the earnest inquirer after truth in the matter of the chronology and the personal history of Sanskrit writers, not excluding such famous names as Bhāsa and Kālidāsa. There is little to be found by way of data from contemporary records, and many of our conclusions are at best surmises based on scraps of information collected from various sources, such as inscriptions, or quotations, or casual references in other works. The case of Daṇḍin is no exception to the general rule. By tradition he is credited with the authorship of the *Das'akumāracharita* and the *Kāvya-dars'a*, and in the very beginning of our further search after information concerning him, we are confronted with the possibility of there being more writers than one who

⁶ This may, however, be a mislection for *grāmya*.

⁷ Cf. Keith, *Classical Sanskrit Literature* (p. 72)—"The distinction between A'khyāyikā and Kathā...is presented to us in a puzzling confusion in the writers on poetics, explaining and justifying in large measure the refusal of Daṇḍin in his *Kāvya-dars'a* to have anything to do with the distinction." (The Italics are ours).

bore the name Dandin; and when we bear in mind that there have been really more than one Ka'lida'sa, and as many as five Śrī-Harshas, the existence of different authors who were all known as Dandin does not seem to be so very improbable. And so we find Mr. Agashe, the learned editor of the *Das'ak* in the Bombay Sanskrit Series, propounding a theory that there must have existed at least *three* different writers named Dandin:—(i) the poet Dandin whose works are no longer extant; (ii) the critic Dandin, better known as A'chārya-Dandin, the author of the *Kā'vyā'dars'a*, a manual of rhetorics and poetics; and (iii) Dandin the creator of the prose romance *Das'akumāracharita*. We might state at the outset that we are unable to agree with Mr. Agashe, nor has his theory yet found acceptance among Indian or Western scholars of note. We shall briefly discuss below, in order, the chief points raised by him.

(i) Mr. Agashe refers to a tradition about Dandin having been a contemporary of Ka'lida'sa (for which see our next Section), and their rivalry as *poets*; this, coupled with the fact that there are stanzas attributed to a *poet* Dandin in the various Sanskrit anthologies, and *Subhāshitas*⁸ eulogistic of Dandin the poet, leads him to assume the existence of a *poet* Dandin, since in his opinion the authors of the *Kā'vyā'* and the *Das'ak*, whoever they were, could hardly be designated as poets in the highest sense, and they do not merit such high-flown encomiums as we meet with in references to Dandin. [Mr. Agashe has of course to assume that the works of this Dandin have been lost]. The argument does not seem to us to be convincing. It is true enough that the *Kā'vyā'* and the *Das'ak* do not stand as the highest patterns of poetical excellence. But then, every author is known to have written works of various degrees of excellence and perfection; and secondly, it is equally plausible to urge that the *same* Dandin, whom we know as the author of the *Kā'vyā'* and the *Das'ak*, also wrote other works, which are now no longer extant and on which those eulogies could have been based. There is not sufficient

8 E. G., (a) जति जगति बाल्मीकी कविरित्यभिधाऽभवत्। कवी इति ततो व्यासे कवयस्त्वयि दण्डिनि ॥ (b) कविर्दण्डी कविर्दण्डी कविर्दण्डी न संशयः ॥ (c) त्रयोऽग्रवत्त्रयो देवास्त्रयो त्रेधास्त्रयो गुणाः। त्रयो दण्डिमन्वाश्च विदु लोकेषु विदुताः ॥ (d) उपमा कालिदासस्य मारवेरर्थमौरवम्। दण्डिनः पदलालित्यम्.....॥

ground, in our opinion, to make out the existence of a separate Daṇḍin by following the trail of the single word *Kaśi*. (ii) The *Kāvya-dars'a* promulgates and expounds many canons of poetic composition which show that its author had refined notions about style and its functions, and was a literary purist to whom impropriety of diction or of matter was an abhorrence. Now it is an admitted fact that the style⁹ of the Das'ak. offends against some of the rules¹⁰ of the *Kāvya'*, and that its stories, as the student will find later, are not all of them in the best taste, nor is their moral tone very high. (iii) So Mr. Agashe tries to distinguish the two authors, calling one A'cha'rya-Daṇḍin, as he is found styled in the colophon of the *Ka'vya'*, and the other simply Daṇḍin. The distinction is in our opinion unsound and futile, for the apparent disparity in the standard displayed by the two works can be very easily explained by supposing that the Das'ak. is the work of Daṇḍin as a young man, naturally taking a spectator's interest in the follies of youth, and also not perfect in the art of immaculate composition; riper studies in the realm of literary criticism must have led him, at a later date, to compose the *Ka'vya'*. Mr. Agashe appears to have assumed that the Das'ak. must have been written *after* the *Ka'vya'*. and therefore he finds it difficult to believe that it proceeded from the pen of the accomplished critic who wrote that manual as a *Mirror of Poetic Composition*. Such an assumption, however,

9 Instances of Daṇḍin's laxness in grammar and idiom will be found in a later Section. Mr. Agashe specifically notes only one rule of the *Kāvya'*. which is violated in the Das'ak., viz. ओजः समासस्यैतत् गद्यस्य जीवितम् (I. 80). It is true that the Das'ak. does not abound in compounds to the same extent as, for instance, Ba'ṇa's *Kādambarī* does; indeed, its use of compounds seems to be quite normal, and certainly not *सूयन्*, if we are to interpret the canon literally.

10 Thus the verse त्वामयमाबद्धाञ्जलि दासजनस्तमिममर्थमर्थयत स्वपिह मया सह सुरतव्यतिकरस्त्रिजेव मा मेवम् ॥ (see p. 99)—is clearly against the principle enunciated in the *Ka'vy'*. in the words कामं सर्वोऽप्यलंकारो रसमर्थे निविञ्चति । इत्याऽप्यग्राम्यनैवेन सारं वहति भूयसा ॥ कस्ये कामयमाने मा न त्वं कामयसे कस्यम् । इति ग्राम्योऽयमर्थान्ता वैरस्याय प्रकल्पते ॥ (I. 62-63). The *Ka'vya'*. is down upon all vulgarity and indelicacy (cf. शब्देऽपि ग्राम्यताऽस्त्येव सा सभ्येतरकीर्तनात् । I. 65), while the Das'ak. is a frequent offender in this respect (see pp. 115, 167 &c.).

is entirely unwarranted, and need not be accepted in the absence of any definite evidence. Moreover, even if the Ka'vya' were the earlier production of the two, we know how difficult it is to practise what one believes in and preaches; and Daṇḍin the theorist might be excused for his comparative failure as an author when he assumed the rôle of the romancist. So the three different names merge into one personality; and in this connexion it is interesting to note, as has been pointed out by Mr. Agashe himself, that the poetess Gaṅgādevī, in her *Madhurāvijaya* (I. 10), describes A'charya-Daṇḍin as a poet of a very high order (आचार्यदण्णिनो वाचामाचान्ताद्युतसंपदाम् । विकासो वेषसः परम्या विलासमणिदर्पणम् ॥); thus even Indian tradition is against the separation of the poet Daṇḍin from A'cha'rya-Daṇḍin. Indeed, the case for the plurality of Daṇḍins is so weak, and the evidence adduced so slight and so controversial, that Mr. Agashe himself felt compelled to regard his theory as not quite well-established; to quote his own words, he left it to "await further research." But no additional facts have been brought to light in support of his hypothesis, which still remains unproved.

(2) THE PERSONAL HISTORY OF DANDIN.

Like most Sanskrit writers, Daṇḍin has observed a complete silence about himself in his works, nor are any reliable biographical details of him available, contemporary or otherwise. Indian scholars do not appear to have attached much importance to the historical side of literature, and consequently there is usually an entire lack of information about the life of any poet whom one may wish to study. The only sources of direct information open to us are certain traditions, current among Pandits, which are interesting in themselves but are of no historical value whatever. Thus it is related in the *Kavi-charitra*, about our poet, that on one occasion Sarasvatī, the goddess of learning, manifested herself in the form of a beautiful damsel playing with a ball (*Kanduka*), when looking at her Daṇḍin said:—

एकोऽपि अय इव मयि कन्दुकोऽयं कान्तायाः करतलमस्पर्शकः ।

सुप्तो तस्पर्शनस्त्वङ्गुवीरगौरः स्वस्थः सन्नयनमरीचिनीलनीलः ॥

"It appears as if there are three balls, though there is really one; (when just in contact with her palm) it appears bright-red, being tinged with the redness of the palm of that beautiful

lady; when fallen on the ground, the same appears white by the lustre of the rays of her nails; and when in air it looks charmingly blue by the rays darting from her dark-blue eyes."

Bhavabhūti described the incident in these lines—

विदितं ननु कम्बुक ते हृदयं दयिताधरसंगमलुब्ध इव ।

वनिताकरतामरसाभिहतः पतितः पतितः पुनरुपतसि ॥

"Indeed, O ball, I know thy heart. Though repeatedly beaten by the lotus-like hand of the lady and falling to the ground, thou, as if covetous of the contact of (= wishing to kiss) the lower lip of the damsel, reboundest again and again."

While Kālidāsa composed the following—

पयोधराकाराकारधरोत्तीकम्बुकः करेण रोषादभिहन्यते मुहुः ।

इतीव नेत्राकृतिभीतमुत्पलं स्त्रियाः प्रसादाय पपात पादयोः ॥

"The lotus (from the braid of the hair) fell at the feet of the lady to implore her favour, being as it were terrified at its resemblance to her eyes, when it saw that the ball was again and again beaten with the hand, through anger caused by its assuming the form of her breasts."

This tradition represents the three poets as contemporaries, which of course is not possible. Its only value seems to us to lie in those three s'lokas, in which the three peculiar characteristics of the style of each poet are clearly indicated, viz. the jingling consonance of alliterative syllables (of Daṇḍin), the ability to make the sound an echo to the sense (of Bhavabhūti), and the cleverness in the handling of the *Utprekṣā* Figure (of Kālidāsa)

Another tradition is found in the *Bhoja-prabandha*, which is a comparatively modern work of one Ballaḷa in which almost all the well-known Sanskrit poets are described as being contemporaries at the court of one king Bhoja of Ma'lya'. It is a production which contains many curious stories and interesting stanzas, but it has no historical value whatever, since some of the poets whom it quotes (e. g. Ba'ṇa, Bhavabhūti and Kālidāsa) have been shown, on independent grounds, to have lived at different periods. Even the commentator Mallinātha, who lived so late after Kālidāsa, is described therein as a court-poet of king Bhoja ! The work is thus utterly unreliable in fixing the date of Daṇḍin, though in the early days of Sanskrit scholarship

Prof. Wilson tried to prove, on its authority, that Dandin lived at the court of Bhoja in the tenth century A. D. It records an interesting case of what is known as *Samasyā-pūraṇa*, in which the three poets Bhavabhūti, Dandin and Kālidāsa composed respectively the first three lines of a śloka descriptive of early dawn, king Bhoja himself having first supplied the fourth—(भव०) अरुणकिरणजलैरन्तरिक्षे गतर्क्षे, (दण्डी) चलति शिशिरवाते मन्दमन्दं प्रमते। (कालि०) युवतिजनकदम्बे नय-मुकोलम्बिषे, (भोज०) चरमगतिनितम्बे चन्द्रबिम्बे ललम्बे ॥ But, beyond giving us a charming verse, this account adds nothing to our knowledge of the poet.

A third tradition narrates that on one occasion, when the rivalry between Dandin and Kālidāsa rose to a high pitch, Sarasvatī appeared on the scene in person and gave her opinion in the words—“कविर्दण्डी, कविर्दण्डी, कविर्दण्डी न संशयः.” On this, Kālidāsa, who fancied himself as her special protege, grew wrathful and asked her who *he* was, when the goddess pacified him by declaring that he was her own self in another form—“कोऽहं ब्रूहि तदा मूढे”—“स्वमेवाहं न संशयः.” As we have noted above, such traditions cannot be relied upon in fixing the chronology of Sanskrit authors. On the contrary, they serve to deepen the mist, caused by the absence of history, that hangs over Sanskrit literature, and to make confusion worse confounded. The only purpose they may be said to serve is that they show in what great esteem our poet was held by ancient Pandits, who thought him a worthy rival of the illustrious Kālidāsa.

Efforts have been made to deduce some imaginary facts concerning the poet's life from his name ‘Dandin,’ which signifies a *Samnyāsin*; thus it is suggested that the poet, whose real name has been lost to us, was endowed with this sobriquet, when, after having tasted the bitter-sweet cup of youthful pleasure, he turned a recluse and put on the garb of an ascetic.¹¹ Prof. Wilson also hazards a similar, though not exactly the same, conjecture. He

11 Such fanciful explanations of proper names are not uncommon. Thus the commentator Vīrarāghraṇa narrates how the poet Bhavabhūti got his name as a result of his having composed a verse in which the word भवभूति occurred. Vide p. 15 of our Introduction to the Uttara. .

says—"The very name of the author suggests an uncertainty. Daṇḍin properly designates a 'staff-bearer,' but is commonly applied to a sect of religious mendicants...who are so termed because they carry a slender *daṇḍa* or wand. Many of the order have been literary characters; and it is not impossible that one of them may have amused his leisure with inventing the stories in question, however inconsistent with his religious meditations. The work would thus be of a Daṇḍī, not of Daṇḍi; but it is not generally so considered, Daṇḍi being ordinarily regarded, in this instance at least, as a proper name, and associated with the usual honorary prefix, as Śrī-Daṇḍin." Such suggestions, however, lack corroborative evidence, and are obviously attempts to twist the name of the poet so as to make it yield some meaning and then to invent a network of plausible circumstances around that meaning. Under these conditions we are finally left to gather what information we can from a study of the poet's own works; they contain no autobiographical matter, but still we may glean here and there a few facts, and draw some legitimate inferences therefrom, which are after all more reliable than a host of fanciful *danta kathās*.

Reading the *Das'ak*, and the *Kāvya*, in this light, we can guess with some certainty that Daṇḍin was a Dākṣhiṇāya, probably a native of the Vidarbha country, as he speaks proudly of the Mahārāṣṭrī language and praises the Vaidarbhī style of writing (see *Kāvya*. I. 34, 41-42). Cookfights, as has been pointed out by Mr. Agashe, were a common diversion in South India; the very vivid description of one in the *Das'ak*. (pp. 143-144) seems to lend certainty to his being a southerner, a conclusion which is also supported by such definite expressions as कवेरीतीरपवन (p. 159), and by his references to Kāliṅga and A'ndhra. Further, the story of Gominī in the sixth Uocheh. is so realistic in all its details and gives such a minute description of economic housekeeping in Southern India—which is found unchanged even in our own times—that it could only have been written by one thoroughly at home with the habits of the people of South India. It appears that our author must have lived in affluent circumstances and had drunk deep at the fountain of worldly pleasures, as is evident from his life-like

and intimate descriptions of royal palaces¹² and wealthy courtesans. His descriptions of gambling bouts and cockfights, of journeys through forests, and of adventures among thieves and marauders, show that he had seen life in all its shades of grave and gay. We do not know anything of his religious beliefs, as he never discusses such topics; the introductory stanza to the *Das'ak*. is in praise of Vishnu; but this alone cannot prove him to have been a worshipper of that deity, since there is reason to believe that the stanza is not from the pen of Dandin (as the student will find later on). From the clear vein of erotism that runs throughout the *Das'ak*., it seems that our author was well-read in the *Kāma-Sūtra* of Vātsyāyana; while his detailed references to the science of politics in *Uchchh*. VIII. show that he had closely studied the *Artha-S'āstra* of Kauṭilya, the standard text-book on ancient Hindu Polity.

Quite recently (in 1924) there has been published in South India a fragment of a Sanskrit prose romance entitled the *Avantisundarī-kathā*, which is ascribed to Dandin. Its learned editor, Mr. M. R. Kavi, M. A., to whom credit is due for having brought to light such an important work, accepts its authorship of Dandin, whom he considers identical with the author of the *Das'ak*. The romance *Avantisundarīkathā* has been discovered in fragmentary and worm-eaten MSS.; it is full of lacunæ, and the fragment extends to only about 25 printed pages. We shall refer to it again later on, but we may say here that there appears to be no objection to accept Mr. Kavi's identification tentatively, although corroborative evidence on this topic is certainly needed. The *Kathā* is accompanied by a metrical *Kathā-sāra*, probably by Dandin himself; here we find several entirely new items of information about our poet and his genealogy, and also about a number of other poets who were his predecessors. According to this account, a family of Bra'hmanas of the Kauśika gotra, originally residing at Ānandapura (in Gujarat), migrated later to Achalapura

12 There is a tradition current that Dandin composed the *Kāvya*. as a manual for the use of a prince to whom he was a tutor. There is nothing improbable in such a tradition, but we are afraid we must class it among those which are not supported by any direct evidence. The only argument advanced is the use of the word कवि twice in the *Kāvya*. (I. 5, II. 172); but not much can be made out of such a casual reference.

(modern Ellienpur in the Berars). There one Nārāyana-Svāmī had a son called Dāmodara *alias* Bhāravi (the author of the *Kirātārjunīya*). Bhāravi was a friend of king Durvinita, a Western Gaṅga prince in exile whose date is given as about 570 A. D.; he was later a court-poet of the Pallava King Simhaviśṇu of Kāñchī (Conjeeveram). Bhāravi's son was Manoratha, who had a son named Viradatta; the last married Gaurī, and to them was born Dandin, who is thus the great-grandson of Bhāravi. Dandin lost both his parents when he was quite young; afterwards, when the Chālukyas invaded Kāñchī, he had to flee from home and become an exile. He travelled extensively over the whole of India, and after the Pallavas had re-established themselves at Kāñchī he came back, after a period of twelve years, and maintained the "literary prestige of his ancestors" at the court of the Pallavas. Here he composed the *Avantisundarī Kathā*, which was revealed to him, as is related, by divine favour. This account, if true, opens up for the first time several new avenues of inquiry which strictly lie within the province of the antiquary. At present it stands alone; probably there may be fresh discoveries of hitherto lost works, which may strengthen these facts. Until such come to light, however, we may note down the above details as tentatively true, especially as they do not contradict any known particulars about Dandin; on the contrary, they lend support to the inference about Dandin being a native of South India and a person in affluent circumstances, while the date they ascribe to Dandin (about 650 A. D.) is not far removed from that arrived at by other means.

(3) THE DATE OF DANDIN.

The determination of Dandin's date is a problem which is still enveloped in the mist of controversy. The late Prof. Wilson, who was the first scholar who gave attention to this subject, was of opinion that the author of the *Das'ak*, flourished in the latter part of the eleventh century, or the first part of the twelfth. He based his conclusion on two points of internal evidence. He laid great stress first on the allusions to the *Yavanas* in the body of the work, and secondly on the mention of the race of Bhoja in the beginning of the eighth Uchchhvāsa. As the *Yavanas* are mentioned only as merchants or navigators or pirates, in which capacity the

Arabs were likely to have been known to the Hindus before the Mahomedan conquest, Prof. Wilson considered the fact as suggesting that the work was composed before the advent of the Mahomedans. Further, since in the last Uchchhvāsa a king of the race of Bhoja is introduced wherein his grandfather Puṇyavarman is spoken of in terms of high praise, it implied, in Prof. Wilson's opinion, the previous existence of king Bhoja; and as the special mention of the race is intended to be complimentary to the scions of the same, he inferred that Daṇḍin flourished at the court of one of the immediate descendants of king Bhoja who, as he held, ruled in the latter part of the tenth century. Now, these arguments have become antiquated, as they have been shown to be thoroughly unsound. The evidence afforded by the term *Yavana* is purely negative, and only shows that the work was composed *some time before* the Mahomedan conquest; how long, one cannot say. The meaning attached to the word *Yavana* may also be disputed, since in ancient Sanskrit works it is found applied to many different tribes of non-Hindu foreigners or Mlecchhas, and to the Ionians or Greeks. Regarding the inference drawn from the mention of king Bhoja, it may be pointed out that Bhoja is a family name; kings of the race of Bhoja are referred to by Kālidāsa and also in the Mahābhārata, and it is impossible to say with certainty which particular king the author of the Daśak. had in his mind. Prof. Wilson seems to have been misled by the tradition that made king Bhoja the patron of Daṇḍin; the tradition is taken from the *Bhoja-prabandha*, which, as we have shown above, has no historical value, the work being a hotch-potch of miscellaneous literary anecdotes quite unreliable in character. It is evident, therefore, that we must seek elsewhere for the data concerning Daṇḍin's date.

It is generally admitted that of the two older writers on *Alaṃkāra*, Daṇḍin and Vāmana, Vāmana came later and Daṇḍin was his predecessor.¹³ Vāmana has been placed in the latter

¹³ We need not go here into the question of examining in detail the arguments by which this conclusion has been arrived at, as it more strictly falls within the province of the historian of *Alaṃkāra* literature. Similarly, we need not discuss the relationship of the writings of the rhetorician Bhāmaha with our author's *Kāvya*., since the date of Bhāmaha himself is yet unsettled, and nothing can be profitably adduced in support of Daṇḍin's time, even if we succeeded in showing that Bhāmaha preceded him.

half of the eighth century; Dandin, therefore, must be placed earlier than that. This fixes the *latest date* that can be assigned to our author, and finally disposes of the attempt of Wilson to place him two centuries later. The *earliest limit* is established by the fact that his *Kāvya*, refers by name (महाराष्ट्राश्रयां भावां प्रकृतं प्राकृतं विदुः। सागरः सूक्तिरत्नानां सेतुबन्धादि यन्मयम् ॥ I. 34) to the Prākṛit poem *Setubandha* of king Pravarasena, who lived in the fifth century. But between these two limits of 500 A. D. and 800 A. D., it has not yet been possible to fix an *absolutely definite* date for our author, for lack of sufficient evidence. Attempts have been made to draw some tangible conclusions from the state of Hindu society depicted in the *Daśak*, but they fail to prove anything definite. The social manners, customs and conditions depicted by Dandin, in which gamblers and courtesans play such an important part, seem to resemble those we find portrayed in the *Mṛich*. They do not, therefore, assist us in placing the composition of the *Daśak* in any particular century, since it is a patent fact that Hindu society remained unchanged in its outward aspects, both grave and gay, during the first thousand years or so of the Christian era. Similarly, nothing can be argued from the political and geographical divisions of India referred to by Dandin, since all that can be said of them is that they belong to a period prior to the Mahomedan conquest; but how much prior, we cannot say.

If, however, we judge from the internal evidence of style, we think there will be found good grounds for placing him towards the end of the sixth century, before the time of Bāṇa, or at the most in the first half of the seventh century, as a contemporary of Bāṇa. The comparative ease and simplicity of the diction of the *Daśak*, precludes the possibility of its belonging to the school of Bāṇa, as it shows no traces of the influence of the extravagant puns, immoderate conceits, and interminable compounds of that author. In its absence of artificiality, and directness of expression, the *Daśak* resembles the works of Kālidāsa or Bhāravi much more than those of Bāṇa or the later writers, to whom *ś'lesha*, *śakrokti* and such like figures were the very life and soul of ornate prose. To Dandin the life and soul of good prose was a profusion of compounds, and nothing more (cf. श्रीः समासस्य-

स्वमेतद्वयस्य जीवितम् ; Kāvya. I. 80). He appears to have been one of the pioneers who introduced the new style of writing. Of the three romantic prose compositions, the Das'ak., the Kādambā and the Vāsavadattā, the Das'ak. seems to be the earliest production. The style of Subandhu and Bāṇa is more artificial and elaborate; that of Daṇḍin is not often of a high poetical elevation, as he does not aim to produce a work purely poetical but to offer an example of classical prose composition written in a language simple, elegant and intelligible. Our author belonged to that period of Sanskrit literature when style was in a transitional state, being developed from the simple to the complex and the elaborate. Had Daṇḍin lived after Bāṇa, his work could not but have received some tinge from the writings of his predecessor. His description of Rājahansa, of the Hero and Heroine, of the education of Prince Rājavāhana &c., could not have been so tame, terse and unornamental as it is. Hence we consider that there are reasonable grounds for placing our author before Bāṇa and Subandhu. It is not possible to judge, however, as to exactly what period separated Daṇḍin from Bāṇa; perhaps they might even have been contemporaries, one writing in the south and the other in the north. Thus approximately Daṇḍin's date may be held to lie somewhere between 550 A. D. and 650 A. D.

*Recently Mr. Agashe, the editor of the Das'ak., who tries to distinguish the author of the Kāvya. from the author of the Das'ak., has endeavoured to show that the latter wrote in the eleventh or the twelfth century of the Christian era. His principal argument is that the Das'ak. is not quoted or referred to by any Sanskrit writer earlier than the tenth century. To quote his own words¹⁴: "What is more pertinent to our present inquiry is the question whether any trace of the Das'ak. is found in Nṛpatuṅga's work. Prof. Pathak refers to Nṛpatuṅga's extolling Bāṇa's two works, Harshacharita and Kādambā, as masterpieces of Sanskrit prose. But there is absolutely no mention of the prose work of a Sanskrit author [viz. Daṇḍin] from whom he has borrowed so much in his own work... Is it possible that Nṛpatuṅga knew not the Das'ak., or if he did, did he deliberately ignore it? Neither of the two

14 See his Introduction, p. xxxvi. Nṛpatuṅga was a Kanarese writer who composed the *Kavi-rāja-mārga*, which is a work on *Aṅgikāra*, and to which Mr. Agashe refers.

inferences is, we think, justified. To us it appears more likely that the Das'ak. was [then] simply non-existent. This absence of any mention in Nṛpatuṅga's work should also suffice to dispose of the argument that this work was perhaps an earlier production." But Mr. Agashe is here arguing by relying on merely negative evidence, which is an unsound principle in the conduct of controversies, unless it is supported by collateral circumstances. Writers on rhetorics or other critics are not bound to quote each and every book they are acquainted with, but only a selection of such as they find particularly helpful or suggestive, or otherwise deserving of mention. If anything is to be insisted upon, we can at the most say that the absence of any mention of the Das'ak. before the tenth century shows that the Das'ak. may not have become so very popular till then, and not that it "did not exist." Scholars are well aware of the fallacy underlying such an *argumentum ex silentio*; who will venture to urge, for instance, that because Bāṇa in the introductory verses of his *Harsha-charita* has not mentioned the Rāmāyaṇa, therefore the latter did not exist in his time? Mr. Agashe has placed the *Kāvya-dars'a* in the latter half of the seventh century, and we have shown previously that there are no reasons for rejecting the the common authorship of the *Kāvya*. and the Das'ak. Mr. Agashe's date is based on two assumptions:—(i) that Dandin in *Kāvya*. III. 114 (नासिष्यमप्या परितस्तुर्वर्णविभूषिता । अस्ति काचिस्पुरी यस्यामलवर्णाद्व्या नृपाः ॥) is referring to the town of Kāñchi or Conjeeveram and its kings of the Pallava Dynasty; (ii) and that the King Rājavarman (or Rātavarman) mentioned in *Kāvya*. II. 279 (इति साक्षात्कृते देवे राज्ञो यद्राजवर्णः । &c.) is identical with a certain Pallava prince who ruled over Kāñchi in South India in the latter half of the seventh century. Unfortunately, however, the existence of a king of that name has not at all been proved; it is the result of mere conjecture. Another attempt of Mr. Agashe to support this date (*viz.* 650 A. D.) is also equally based on mere conjectural speculation and guess-work. Thus, the *S'ārṅgadharapaddhātī* quotes the verse "नीलोत्पलदलश्यामां विज्जकां मामज्जमता । वृथेय दण्डिता योक्तं सर्व-शुक्ला सरस्वती ॥" as composed by the poetess Vijjakā, with reference to the introductory s'loka of the *Kāvya-dars'a*. Mr. Agashe has tried to identify this Vijjakā with a certain queen Vijayā of the Karnāṭaka, whose date is given at about 650 A. D.; but it is an attempt based on conjecture. As it is, both the

lines of inquiry pursued by Mr. Agashe converge to the same date (650 A. D.), which is not far removed from the date we ourselves have tentatively offered above. Very recently new light has been shed on this discussion by the discovery of the *Avantisundarikathā* (see *supra*, p. xvi), which seems to strengthen the conclusions of Mr. Agashe. According to that work, Bhāravi flourished at about 570 A. D.; so Dandin, who was Bhāravi's great-grandson, and was a court-poet of the Pallava kings of Kāñchi, will have to be placed at about 650 A. D. This date, if established by further incontestable testimony, will remove once for all the veil of uncertainty hanging over the time when our author lived and composed his works; but for that we must await further research.

(4) THE WORKS OF DANDIN.

There is abundant evidence to show that in the case of many ancient Sanskrit writers known to literary fame, only a few of their productions have survived the lapse of time; the rest have disappeared for ever, except in those rare instances where the ceaseless efforts of scholars have brought to light MSS. of works supposed to have been no longer extant. Something similar has happened in the case of our author, too. Dandin has long been recognized as the author of two works, the *Kāvyā*. and the *Daśak*.; but to the question whether he wrote any more, no answer could definitely be made. The question is one of particular importance, for in the *Sarvagdhara-paddhati* we have a verse ascribed to Rājaśekhara which declares that Dandin wrote *three* works, all of them of surpassing literary merit (त्रयोऽन्यस्यो देवास्यो वेदास्यो गुणाः । त्रयो दण्डिपद्मनाथ विदुर्लोकेषु विभुताः ॥ Ś.-P. 174). Rājaśekhara's explicit statement is not one to be easily set aside, and it has called forth a display of considerable ingenuity on the part of scholars who have sought to attribute this or that work to Dandin, as a complement of the triad of which the *Kāvyā*. and the *Daśak*. are two. Thus, it was pointed out by some that perhaps the third work was either *छन्दोविचिति* or *कलापरिच्छेद*, since in the *Kāvyā*. Dandin apparently refers,¹⁵ by

15 Cf. छन्दोविचित्यां सकलस्तत्पथो निवर्तितः । सा विद्या नोस्ति-
तीर्थुणां गम्भीरं काव्यसागरम् ॥ I. 12; and इत्थं कलाचतुःपापविरोधः साधु
नीयताम् । तस्याः कलापरिच्छेदे रूपमादिर्भवित्यति ॥ III 7।

these titles, to some other compositions. These references, however, read somewhat ambiguous, and do not convince us as to whether Dandin has referred to them as *his own works*, or as some treatises well known to his reader by those names. *Chhandovichitī*, for instance, is a common name for the subject of prosody or any text-book thereon, and might as well apply to the *Chhandahśūtra* of Piṅgala or some similar work. The title *Kalāpariccheda* is still more obscure; perhaps Dandin might have intended to write a *fourth* chapter of his *Kāvya*, bearing that title, in which case it could not count as an independent work, being a part of the *Kāvya* itself. Then the late Prof. Pischel had advanced the somewhat bold theory that the *Mṛicchhakatika* was to be regarded as the missing work of Dandin. His main reasons were two:—(i) that the verse लिम्पतीव तमोऽङ्गानि etc., which occurs in the *Kāvya*. (Il. 226), occurs also in the *Mṛich.* (I. 34), pointing to the probability of both the works being by the same author; and (ii) that the state of society depicted in the *Mṛich.* closely resembles that described in the *Das'ak*. But the discovery of the works of Bhāsa, in which the verse लिम्पतीव etc. occurs twice, nullified the former argument; and as regards the latter, it is easy to see how very preposterous it would be to ascribe any two different works to the same writer simply because of the similarity of the society portrayed therein. Prof. Pischel's theory received in fact very little support from scholars, and is now happily consigned to oblivion.¹⁶ Some Pandits have tried to ascribe the drama *Mallikā-māruta*¹⁷ to our poet; but the drama has been shown to be the work of one Uddanda Raṅganātha, who wrote in Malabar in the fifteenth century A. D. This Raṅganātha must have been an admirer of our author, as is seen from his having copied several incidents of the *Das'ak* in his play; but his date, which has been proved beyond any doubt, shows the utter impossibility of Dandin having been its author.

Which, then, are we to consider as the third work of Dandin? We have already referred to the recent discovery in south India of a fragmentary prose romance, styled the अवन्तिमन्दरीकथा, which is ascribed to our author by its editor.

16 See pp. xvi.—xvii of our Introduction to the *Mṛich.* for a further discussion of this point.

17 Edited and published by Pandit Jibanand Vidyasagar of Calcutta in 1878.

The fragment is really too short to enable us to give any decided opinion; but from the portion that is now available, its claim to be treated as the third work of Daṇḍin does not appear to be quite groundless. The *Avantisundarikathā* is in fact the same story that we find in the *Das'ak.*, with this difference that the *Avanti.* is written in a distinctly elaborate and highly polished style, by the side of which the *Das'ak.* pales into comparative mediocrity. It may be that the *Das'ak.* was the earliest production of our author, who in his ripper and maturer years re-wrote and elaborated the same into the *Avantisundarikathā*. The style of the latter work bears the impress of a master-hand and presents a picture not unworthy of a great poet. We cull here a few passages from which the student may judge for himself:—

(a) शरदिव सरसा कान्तिसुदहन्ती हेमन्तवृत्तिरिव प्रालम्बिनी हारमालिनी
शिशिरश्रीरिव नवनवमालिका वसन्तवेलैव चारुसुजवाप्तभूषिततनुलता धर्मसंपदिव
कोमलपाटलाधरा सर्वर्तुसमवृत्तितयैव नन्दनस्वभावा सर्वावरोधमधानभू रतिरिव
दर्पकस्य शचीव शतभवस्य शैलसुतेव विश्वेश्वरस्य लक्ष्मीरिव पुष्करेक्षणस्य
बुद्धिरिव धनाधिपस्य देवसेनेव सेनापतेः रोहिणीव बुधभावनस्य असुभ्योऽपि
बल्लभा देवी वसुमती नाम । p. 13

(b) प्रतिमुखस्थितकुवलयकोट्यादवातिवामानि भामिनीनामरज्यन्त लीच-
नानि । चकोरलोचनाकुचरोहचक्रः संमर्देषु कलुषीमवज्जिरम्बुभिरोत्पत्तिकर्ष-
जलस्वमनक्षरमाचचक्षे । गुरूनपि निरपेक्षो जघान वारिवेगो वरोरूणासुरोरुहभरान् ।
न हि विवेकः क्षुभितस्य । जलमध्ये मौनमाचरन्तो मेखलाकलापाः स्थान एव
गुणस्वै समर्थयोषधुः etc. । p. 16

(c) तासु च ग्रीष्मातपातुरत्रिलोकलक्ष्मीविश्रान्तिधारागृहेषु वर्षावासरेषु
कुटजकुड्मलशारमालिनीभिः लम्बकदम्बकाश्वीदामभिः केतकवर्हदन्तपद्मभूषित-
श्रवणपाशाभिः मद्मयललामलाञ्छितललाटिकाभिः आर्द्रगैरिकरागरजितचरण-
पल्लवाभिः कुन्तलवलयिनीभिः सुन्दरीभिः कृतकिरातनितम्बिनीवेषविभ्रमाभिः
रटन्मृगेषु नटच्छिखण्डेषु स्फुटनीपेषु रटत्रिकोरेषु वर्षजलधाराघोतरत्नोपलतलेषु
क्रीडापर्वतेषु विजहार । pp. 18-19.

(d) कृष्णमशरशरावलीष्विव विरहिजनद्वयदारीणीषु समन्ततः पतन्तीषु
हंसमालासु वसुधाविभ्रमहेमचूर्णैरसनरेणुभिराभिनवमनसिजातुरास्त्रिसुभगासु वन-
स्थलीषु बाणमालिनीरिपुधीरिव मनोभवो भुवः परिहरत्सु समाधिच्छेदशंसिषु
स्वमुखानेकवारोदीरितमधुरशाक्ततप्तहिणीनां शुकभ्रेणीनामचकितमुक्तमञ्जुप्रति-
शारशासितास्वनुमन्थमानकलमकणिशमङ्गासु कलमगोपिकासु सकलकामुकानांको-
स्कम्पकारिणीं स्वद्रुगधारीमिव श्यामामवलम्बमाने द्विगुणतेजसि ज्योतिषामधीशे
शान्तगर्जितानि राशाङ्गपादच्छायश्रयीणि शास्त्रमलीतुलपरिलघूनि मेघकुलानि
विलोक्य दर्पादिव भनतमधुकीमधुरध्वानगर्भं हसन्तीषु क्रमुदिनीषु विशाखायां शरदि
etc. etc. । p. 20.

All thanks are due to Mr. M. R. Kavi, M. A., the learned editor of the *Avanti*, for bringing to light this hitherto unknown work, which is obviously the production of a highly gifted writer. There appears to be no reason for denying Mr. Kavi's ascription of it to Dandin, and we may, therefore, tentatively accept that romance as the missing third work of the author of the *Daśakumāracharita*.

III. THE DAŚAKUMĀRACHARITA.

(1) THE PLOT.

The student, who has to study this book for examination purposes, will be required to keep in mind the bare thread of the narrative of the *Daśak*, in order to understand the sequence of the whole. We, therefore, give below, for ready reference, a very brief summary of the entire plot as presented in the various *Uchchhvāsas*:—

(THE PU'RVAP'ITHIKA')

UCH. I. Rājahamṣa, a benevolent and accomplished monarch, ruled in Pashpapurī, the capital of the kingdom of Magadha. His queen, a peerless beauty, was named Vasumatī. He had three ministers, Dharmapāla, Padmodbhava and Sitavarman by name, who held their offices by hereditary succession. Of these Dharmapāla had three sons, Sumantra, Sumitra and Kāmapāla; Padmodbhava had two, Sas'ruta and Ratnodbhava; and Sitavarman two, Sumati and Satyavarman. Kāmapāla turned out a vagabond and led a life of dissolute profligacy. Ratnodbhava, engaged in foreign trade, constantly performed distant voyages; while Satyavarman, disgusted with the world, went on a pilgrimage to foreign parts. The remaining four brothers succeeded to the ministerial offices held by their fathers.

War once broke out between Rājahamṣa and Mūnasāra, king of Mālwa. Rājahamṣa was, in the first instance, victorious, but was finally defeated and obliged to take shelter in a forest of the Vindhya mountains. There he approached a sage, Vāmadeva by name, for the recovery of his lost kingdom. The sage advised him to live there for a few years, which he did accordingly. His four ministers followed him in his retreat, and here his wife gave birth to a son, Rājavāhana. About the same time the four ministers also got sons—that

of Sumati was named Pramti, of Sumantra Mitrugupta, of Sumitra Mantragupta, and of Sns'ruta Viśruta. While Rājahansa was residing in the forest, there were brought to him, on different occasions, five other young boys, making, with the sons of the ministers and Rājavāhana, the "*Ten Kumāras*" of the story. Thus:—(1) Prahāra-varman, the king of Mithilā, was a friend and ally of Rājahansa. On the defeat of the latter, Prahāra. beat a hasty retreat towards his own country. But on his way he was attacked by the foresters (Śabaras) and lost his baggage and attendants. His two sons were separated from him in this skirmish. One of them was rescued from the Śabaras by a Brāhmaṇa, who took him to Rājahansa. The latter called him Upahāra-varman, and brought him up along with the other princes. (2) On another occasion the King came across the second son of Prahāra., whom he took under his protection, naming him Apahāra-varman. (3) Ratnodbhava was shipwrecked when voyaging with his wife. The latter was delivered of a son, but owing to an accident the boy was separated from his mother. A Brāhmaṇa saved him and brought him to the King, who bestowed on him the name of Pushpodbhava. (4) Kāmapāla had married Tārāvalī, the daughter of a Yaksha-chief. Tārāvalī brought her son to the queen of Rājahansa; this boy was called Arthapāla. (5) The son of Saṅgyavarman was rescued from a river into which he had been thrown by his step-mother in jealousy. This boy was brought to Rājahansa who had him named Somadatta. These ten boys, thus assembled, were educated together, and became adepts in all the necessary arts and sciences.

UCH. II. As the princes had now all grown up, the King, in accordance with the advice of the sage Vāmadeva, sent them on a campaign 'to conquer the world' (*digvijaya*). They departed accordingly, and for a time journeyed together; but when in the Vindhya forest, Prince Rājavāhana was induced by a stranger Brāhmaṇa to leave his companions secretly and to assist him in obtaining the sovereignty of the Pātāla, which was foretold for him by god Śiva in a vision. Accordingly the two left secretly for Pātāla through a chasm in the earth. The enterprise succeeded; but when the prince returned to the spot where he had left his companions, he found them all gone. Alarmed by his inexplicable disappearance they had left in various directions in quest of him. [The adventures

they met with before their re-union with Rājavāhana are narrated subsequently, and lend its title to our romance.] (Roaming in search of his friends, Rājavāhana came to Ujjayinī where in a garden he encountered Somadatta, accompanied by a splendid retinue and a beautiful damsel. Upon being asked by Rājavāhana, Somadatta began to narrate his adventures.

UCH. III. King Mattakāla of the Lātā country had invaded the territory of king Viraketu of Ujjayinī with a view to compel the latter to give his daughter, Vāmalochanā, in marriage to him (Matta.). Somadatta ranged himself on the side of Viraketu, defeated the forces of Mattakāla, and succeeded in killing him in single combat. Overwhelmed by gratitude, Viraketu gave his daughter to Somadatta, and also adopted him as his Yuvarāja (heir-apparent.) While Soma, with his bride was going to the temple of Mahākāla, in accordance with the instructions of an astrologer, he was met by Rājavāhana.—When Somadatta had finished his narrative, there arrived on the scene Pushpodbhava, who, being requested, next proceeded to unfold his tale.

UCH. IV. After wandering for several days, Pushpodbhava once saw a man falling from a precipice in front of him; this proved to be Ratnodbhava, who had been shipwrecked sixteen years ago and was separated from his wife on that occasion. Being unable to bear his grief any longer, he tried to commit suicide, when his son found him. Shortly after that, as good luck would have it, Pushpodbhava prevented a woman from immolating herself in fire; she proved to be his mother. After being thus re-united with his parents, Pushpodbhava journeyed on to Ujjayinī, where he made friends with a rich merchant called Bandhupāla. There he fell in love with his daughter Bālachandrikā, who returned his affection. She was, however, sought in marriage by Prince Dāruvarman, whom she detested for his violence. So, under Pushpodbhava's advice, she gave out that her person was possessed by a Yaksha and that she would marry that brave man who would free her from the evil spirit. Dāruvarman tried to defy the Yaksha and to win Bālachandrikā, when Pushp., disguised as her female attendant, killed him, and rushed out of the chamber exclaiming that the Yaksha had killed Dāruvarman. In the tumult which followed, he slipped out with Bālā, and they

were married a few days later. The arrival of Rājavāhana was made known to Pushp. by Baudhupāla who was an expert in foretelling events by the observation of omens.—At the end of his narrative, Rājavāhana along with Somadatta and Pushp. repaired to Ujjayinī, where he disguised himself as the son of a Brāhmaṇa, and soon earned distinction by his high attainments.

UCH. V. Dwelling in Ujjayinī, Rājavāhana once beheld Avantisundarī, the lovely daughter of king Mānasāra, the foe of his father Rājahansa. The prince and the princess were equally smitten with love at the sight of each other. Now, Mānasāra had abdicated the kingdom in favour of his son Darpasāra, who too had retired to practise penance after appointing his cousins Dāruvarman and Ohaṇḍavarman as joint regents; of these the former was killed by Pushpodbhava, so that Ohaṇḍavarman was left the sole ruler. Rājavāhana and Avantisundarī were legally married in the presence of the fire through the contrivance of a friendly conjuror, who made Ohaṇḍ. believe at that time that the marriage was a delusion, being part of a magic show. Thereafter Rāja. and Avant. retired into the inner apartments for sport.

(THE DAŚAKUMĀRACHARITA)

UCH. I. The two lovers were discovered by the attendants and reported to Ohaṇḍavarmā, who got furious when he recognized Rāja. as the friend of Pushpodbhava, the husband of the wicked Bālachandrikā on whose account his brother was killed. Ohaṇḍavarmā wanted to execute Rāja. immediately; but the old king Mānasāra intervened, and so Rāja. was temporarily kept imprisoned in a wooden cage, pending the final orders of king Darpasāra. In the meanwhile, Ohaṇḍavarmā marched against Simhavarmā, the king of the Aṅgas, whose daughter he wanted to wed; Rājavāhana had to accompany the invading army in his wooden cage. Champā, the capital city of the Aṅgas, was besieged, and Simhavarmā was vanquished and taken captive along with his daughter. Just then the orders of Darpasāra were received, sanctioning the execution of Rājavāhana. Accordingly, the prince was taken out for being trampled to death under the feet of an elephant but just at the moment the chain tied round his feet fell off and assumed the form of a nymph who had been cursed into

that form by a sage. While Rājā. thus became free, a cry arose that Ohanḍavarmā was killed in a mêlée by a thief; this thief turned out to be Rājā.'s friend and companion Apahāravarmā. In the meanwhile, several allies of king Śīṃhavarṃā, that were invited by him for help, arrived on the scene with their forces, so that the safety of him and his daughter was assured. Among these allies, Rājavāhana found all the rest of his missing companions, and by his desire they severally narrated to him their adventures; of these Apahāravarmā was the first to recount his tale, with which the next chapter begins.

UCH. II. In the course of his wanderings Apahāra. came across the sage Marīchi, from whom he sought to obtain the tidings of his master Rājavāhana. The sage promised him help and asked him to abide in the city of Ohampā; at the same time he related to Apahāra. his own adventures: how he was beguiled into her love by a courtesan named Kāmamañjarī who won a wager by succeeding in enticing him into the meshes of her charms and thereafter repudiated him and made him a laughing-stock of the people. After spending a night at Marīchi's hermitage, Apahāra. proceeded to Ohampā; on his way there he made friends with Vimardaka, a gentleman who was one of the victims of Kāmamañjarī who had stripped him of all his possessions and made him a beggar. Apahāra. promised help to Vimardaka in redeeming his lost fortune, and himself took to the profession of a gamester and a burglar. On one of his nightly sallies he met a beautiful maiden, Kulapālikā by name, the daughter of one Kuberadatta. Her father had first promised her in marriage to Dhanamitra, who, however, became poor afterwards through his princely charities. Kulapālikā loved Dhanamitra, but her father cancelled the old arrangement and wanted to bestow her upon one Arthapati; and she was then going to Dhanamitra's house from her home to avoid that marriage. Apahāravarmā met her in the dark of the night. He promised to help her, and took her to her lover; the two then went back with her to her father's house, which they plundered, they left her at home, but on their way burgled Arthapati's house. In consequence of these troubles the marriage was postponed for one month. Apahāra. enriched Dhanamitra with the proceeds of his robberies: a story was

men got up and circulated to the effect that Dhanamitra was in possession of a magic purse or leather-bag which daily produced immense gold. On hearing of this Kuberaḍatta gave his daughter to Dhanamitra.

Apaharavarmā fell in love with Rāgamañjarī, the younger sister of Kāmamañjarī, whose consent for the union he obtained by promising to procure for her that magic purse, provided she fulfilled one condition necessary for its being fruitful, *viz.* that she restored their wealth to all those persons whom she had reduced to poverty. She agreed, and thus Vimardaka got back what he had lost. The purse came to Kāmamañjarī; but Dhanamitra having reported its theft to the king, she had to return it to him; and, to save herself from punishment, she gave out, under Apahāra's instructions, that the purse was given to her by Arthapati. Arthapati was in consequence expelled the country and his property confiscated.

Or one night, in a fit of foolhardiness, Apahāra attacked the patrolling police and was made a prisoner; his jailer Kāntaka, who was enamoured of the princess Ambālikā, utilized the services of this expert burglar to dig a subterranean passage from the prison to the palace. Apahāra-excavated the passage, but managed to kill Kāntaka, and himself visited the apartment of the princess Ambālikā, with whom he fell in love; but, as she was asleep, he returned without awakening her. Afterwards, when Chandraḍarmā besieged Champā and took her captive along with her father, Apahāra came to the rescue and killed Chandraḍarmā in a fight. Later on he was met by Rājavāhana, as was foretold to him by the sage Marīchi.

UCH. III. Upahāravarma next began his story. He had gone to his own country Videha in search of Rājavāhana. He there met his old nurse, who related to him how his father's kingdom had been seized by Vikatavarman and other sons of his elder brother and how his parents had been imprisoned by them. Upahāravarma resolved to effect their release, and through the medium of his nurse's daughter managed to win the affection of Vikatavarman's queen, who was offended by the dissolute habits of her husband. At the instance of Upahāra she persuaded Vikatavarman to undertake to perform a magical rite whereby he might exchange his body, which

was ugly and deformed, for a most beautiful one. He readily fell into the trap, and was killed by Upahāra., who then boldly usurped the throne, pretending to be the old king metamorphosed. He succeeded in deceiving all, including even his ministers, and reversed all the iniquitous deeds of the former occupant of the throne. He then released his parents, and made his father the king; and himself becoming the Yuvarāja, he led an army to the assistance of his ally Simhavarmā, when he met Rāja. in Champā.

UCH. IV. Arthapāla next narrated his account. He had gone to Kāśī, where he met a certain man in great distress who related to him the story of Kāmapāla who was the minister of the King of Kāśī and whom Arthapāla knew to be his father and the husband of that Tārāvalī (the Yaksha damsel) who had made him over to queen Vasumatī. Kāmapāla was appointed minister by the old king Chandasimha of Kāśī; but the new king Singhaghosha, who was an evil-minded youth without judgment, had dismissed Kāmapāla and sentenced him to death. On hearing this, Arthapāla determined to effect the release of his father. He secured a poisonous snake, and when his father was being led to be put to death, he dropped it on his head, so that it bit him and he fell down senseless. Arthapāla knew anti-poison charms by means of which he counteracted the effect of the poison; and having removed the apparently dead body with the permission of the king, he restored Kāmapāla to life. They then concerted a plan for the overthrow of Singhaghosha. Arthapāla excavated a subterranean passage to the royal palace; this passage opened in an underground chamber where dwelt princess Maṇikarnikā, whose attendants requested Arthapāla to wed her. Arthapāla promised to do so, and entered the royal apartments, where he found the king asleep. He took him captive and carried him to Kāmapāla, who then administered the kingdom. Arthapāla married Maṇikarnikā, became installed Yuvarāja, and led an army to the assistance of the king of the Aṅgas, when he met Rāja. in Champā.

UCH. V. Thereafter Pramati proceeded to describe his adventures. While on his journey he was benighted in a forest of the Vindhya mountains, where, commending himself to the guardian-deity of the place for protection, he lay down

for repose under a tree. While asleep, he fancied himself transported to a palace where he beheld a lovely maiden with whom he immediately fell in love. On awakening he was wondering whether it was a dream or a delusion, when a nymph appeared and told him how it was all real, and how she had carried him asleep to the chamber of princess Navamālikā of Śrāvastī, who was the damsel seen by him. The nymph, who was none other than Tārāvalī, the wife of Kāmapāla, prophesied success for him in his suit and then took her departure. Pramati then proceeded to Śrāvastī. On his way he met a Brāhmaṇa at a cock-fight, and made friends with him. These two hatched a plan; the Brāhmaṇa took Pramati, dressed in female garb as his daughter, to the king, and left her under his protection, while he went off to find out the youth to whom he professed to have betrothed her. In the palace Pramati won the affection of Navamālikā; afterwards one day he disappeared and joined the Brāhmaṇa. The latter then went to the king with Pramati as his intended son-in-law, and demanded to see his daughter. The King was not of course able to produce her, whereupon the Brāhmaṇa threatened to immolate himself in the fire. The king was then forced to offer his own daughter to Pramati, in order to pacify the Brāhmaṇa. Pramati thus became the son-in-law of the king and soon won his confidence. While he was leading his troops to succour Siṃhavarmā, he met his friend Rājavāhana.

UCH. VI. Next it was the turn of Mitrugupta to narrate his adventures. He had journeyed to the Suśūma country and arrived at its capital Dāmalīpta. The King of the Suśūmas by the favour of the goddess Durgā, had obtained two children, one son (Bhīmadhanvā) and one daughter (Kandusāvatī), on condition that the former should be subordinate to the husband of the latter, and that the husband should be chosen by her at an annual festival where she was to play in public with a ball (*kanduka*). That being the time of the festival, Mitrugupta went to behold it, and the princess happened to choose him; but this roused the ire of Bhīmadhanvā, who did not like to see himself subordinated to a stranger. So Mitrugupta was seized by his orders, and cast into the sea. He was luckily picked up by a passing Yavana vessel; the Yavanas wanted to hold him as a slave, but their ship was

attacked by another, and Mitragupta fought valiantly on their behalf and routed the assailants; so he was treated by them with great respect and given his freedom. Bhîmadhanvâ turned out to be the captain of the attacking ship and was taken prisoner. The ship was driven by a contrary gale to an island, where they cast anchor and Mitragupta landed ashore. He there met a Rākshasa who threatened to devour him unless he answered his four questions. They were—What is naturally cruel? What contributes best to the happiness of a house-holder? What is love? And, What is the best means of achieving difficult things? His answers were, in order;—The heart of a woman; The virtues of the wife; The determination to possess; and Talent. He illustrated his answers by four stories, each having a woman for the heroine, viz. Dhîminî, Gominî, Nimbavatî and Nitambavatî (see pp. 167–179). The Rākshasa was pleased with the replies. Just then another Rākshasa was found carrying along a struggling maiden by the aerial path; she was rescued, and proved to be Kandukāvati, Mitragupta's destined bride. Mitragupta then set sail and arrived at Dāmalipta, where he was welcomed as his son-in-law by the old king. The latter was an ally of Simhavarmâ; so Mitragupta was dispatched to his aid with an army, when he met Rājavāhana in Champā.

UCH. VII. It was the turn of Mantragupta next to relate his story. He had gone to the country of Kaliṅga where in a cemetery he rescued the princess of Kaliṅga, Kanakalekhâ by name, from the hands of a *Siddha* (a sorcerer) who had procured her presence through a goblin, and who was about to kill and sacrifice her for obtaining miraculous powers. Mantragupta fell in love with the princess, and accompanied her to the palace, where he lived in her apartment without being discovered. Now Kardana, the king of Kaliṅga, once went with his family to spend a few days by the sea-side. There he was attacked and taken captive by Jayasimha, the king of A'ndhra. Mantragupta wanted to rescue him, and soon found the necessary means. It happened that Jayasimha wished to wed Kanakalekhâ, but a report had got abroad that she was possessed by an evil spirit (*Yaksha*) who had to be exorcized first. Mantragupta disguised himself as a great ascetic and offered his help to the King in driving away the *Yaksha*. It was planned that

the king should bathe in a lake, when, by virtue of Mantragupta's magical rites, he would emerge with his body metamorphosed, and would then be enabled to combat the Yaksha. Accordingly, Jayasimha entered the lake, when Mantragupta contrived to kill him, and himself issued forth as the metamorphosed King. Thereupon he found no difficulty in releasing Kardana and the princess; the former became the king of both the A'ndhras and the Kaliṅgas, and the latter was married to Mantragupta. Coming to the assistance of Simhavarmā, he met Rājavāhana. [The whole story is narrated without the use of any labial letters, which is a literary *tour de force*; a poetical reason for Mantragupta's avoidance of labials will be found given on p. 172, l. 2].

UCH. VIII. Vis'ruta now narrated his adventures, being the last of the series. While wandering through the Vindhya forest he came upon a young boy attended by an old man. The boy was the young prince of Vidarbha. His father Anantavarma' kept vicious company, and owing to his dissolute habits neglected the affairs of the state; he was thereupon attacked by Vasantabhanu, a neighbouring prince, who killed him and usurped his throne. On the death of Anantavarmā, his queen Vasumdhara' with her daughter Mañjuvādinī and son Bhāskaravarmā went to stay with Mitravarmā, king of Māhishmatī, who was the half-brother of her husband. Mitravarma, however, was discovered to be a treacherous ally, and the queen sent her son away with an attendant, with instructions to the latter to take the prince to a place of safety. Vis'ruta listened to their account, and discovering that the prince was distantly related to himself, promised him help in recovering his lost kingdom. Learning from a forester that a marriage was being arranged in Māhishmatī by Mitravarmā between Mañjuvādinī and Prachandavarmā, Vis'ruta sent the old servant back to queen Vasumdhara', asking her to spread a false report about her son's death; he also sent her a poisoned necklace with which she was to kill Mitravarmā and then to await his (Vis'ruta's) arrival. Vis'ruta himself shortly afterwards arrived in the city, accompanied by the prince, and for a while took up the disguise of a mendicant. He soon found an opportunity to kill Prachandavarmā; he thereafter repaired to the temple of Durgā; entering, he hid himself underneath the pedestal of

the idol. The queen arrived there according to a preconcerted plan; she had already given out that owing to the favour of the goddess—as revealed in a vision—her dead son would return to her alive on that day in the temple. Vis'ruta issued forth with the prince from the interior of the temple, and announced to the assembled people that the prince was under the special protection of the goddess, who was pleased to send him back to them as their lawful ruler. Thus Bhāskara-varman was recognized as the king of Māhishmatī; and Vis'ruta, marrying Mañjuvādīnī, became the king's chief adviser, and conducted the affairs of the kingdom for him.

(THE UTTARAPĪTHIKĀ')

Vis'ruta next directed his attention to the task of restoring Bhāskaravarman to his paternal throne of Vidarbha which had been seized by Vasantabhaṇa. He led an expedition against the latter, and killed him in single combat; thus the road was clear for Bhāskaravarman's succession, and Vis'ruta's efforts were crowned with fruition. When coming to the help of Simhavarmā, he met Rājavāhana in Champā.

On the termination of these narratives, there arrived a messenger from the old King Rājahamśa, the father of Rājavāhana, with a letter. Rājahamśa was struck with grief when he had heard of the sudden disappearance of his son and the consequent dispersal of the band of the princes; but he had been comforted by the sage Vāmadeva prophesying that they would all return safe and sound after sixteen years. That period had now elapsed, and the sage having told him how they had all assembled at Champā, he desired them to start at once to see him. In obedience to this mandate the princes set out for Pushpapura. Coming to Ujjayinī they defeated and killed Mānasāra and took possession of the kingdom of Mālwa. After that they repaired to Pushpapura. The old king was highly pleased to see them, and having distributed among them the various kingdoms they had won, he retired from public life. Then Rājavāhana became the king of the united kingdoms of Pushpapura and Ujjayinī; the princes governed their respective principalities with justice, and all lived happily ever afterwards.

(2) THE THREE PARTS OF THE PRESENT TEXT.

The complete available text of the *Dasak.*, a summary of which has been given above, presents one curious feature in that it consists of three separate fragments, known respectively as the *Pārvapīṭhikā* (in 5 Uchchhvāsas), the *Das'akumāra-charita* proper (in 8 Uch.), and the *Uttarapīṭhikā* (in 1 Uch., or rather, not divided into any Uch.). Of these three, only the middle portion is believed to have been from the pen of Dandīn himself. As the student will have noticed, it begins abruptly in the middle of the story of Rājāvahana, and also ends abruptly, leaving Viśruta's narrative unfinished; the word *das'a* in the title of the work is proof enough to show that two more tales are lacking in the middle portion as it is extant at present. It is impossible to give any satisfactory explanation of how the original work of Dandīn came to be in such a fragmentary state. In the case of Bāṇa's *Ka'dambarī*, which originally ended abruptly, we know that it was the author's death which left it incomplete, as we have been told by his son who composed its supplement or the *Uttarabhāga*. But concerning the *Das'ak.*, the writers who have provided the Supplements have offered no explanations, and we are left to surmise the probable cause best as we may. It is patent on the face of it, that the *Das'ak.* once existed in a complete state; for, though an author may sometimes leave his work incomplete towards the end, he would scarcely begin it abruptly in the middle. Later, owing to some accident or other, a considerable portion in the beginning and in the end came to be lost; and either the disciples of Dandīn, or some other admirers of his work, who must have remembered how the missing portion read,¹⁸ supplied the deficiency to the best of their abilities. That the *Pārvapīṭhikā* and the *Uttarapīṭhikā*, as printed here, are not by the same hand that wrote the *Das'ak.*, will be clear when we carefully examine them. The *Pārva.*, from its length, appears to be

18 Mr. M. B. Kavi, the editor of the *Avantisundarikathā*, has offered another explanation which is also possible. According to him, the original work of Dandīn was translated in Telugu by about 1250 A. D.; and, when the original could not be found complete, some skilful scholar must have re-translated the *Pārvabhāga* backwards into Sanskrit from that translation.

an ambitious work, and its author has done his best to imitate the style of Daṇḍin; nevertheless it lacks the grace and felicity of the original part. The author seems to have acquired greater skill in composition as he proceeded with his narrative, for its earlier Uchchhvasas are cruder and less polished than the later ones. There are, moreover, discrepancies between the Pūrva. and the Daśak. proper, that stamp the former as being the work of a different writer. The following are the more important among these discrepancies:—(i) In the Pūrva. Arthapa'la is stated to be the son of Ka'mapa'la from his wife Ta'ra'valli; the Daśak. (Uch. IV.) makes him the son of Ka'mapa'la from his wife Ka'ntimati. (ii) The Pūrva. makes Pramati the son of Sumati; the Daśak. shows him as the son of Ka'mapa'la. (iii) The account given of the nurse of Upaḥa'ravarman in the Pūrva. differs in several details from that found in Uch. III. of the Daśak. Similarly, there are variations between the *Uttarapīṭhikā* and the preceding portion of the work, as for example the reference to Ma'nasāra on p. 215 is not in agreement with what has been stated before. Such details confirm us in our suspicion that the beginning and the end of the Daśak. have been supplied by later writers; even their names have remained unknown, and it is therefore natural that in MSS. the entire work should be frequently found ascribed to Daṇḍin.

Before concluding, it is necessary to draw attention to the fact that there have been many writers who have tried to compose similar supplements. Thus, Mr. Agashe has printed in his edition a small Pūrvapīṭhikā, by one Bhaṭṭa-Nāra'yana; he claims that it is a better piece of work than the current Pūrvapīṭhikā. It seems to us, however, to be quite an inferior production, reading almost like a school-boy's summary; and it is far less fitted to stand as part of the well-finished, easy-flowing work of Daṇḍin. As regards the *Uttarapīṭhikā*, the first ed. of the Daśak. issued by the Nirṇ. press contained a version (called therein Daśakumāra-ebaites'caha) by Chakrapa'ṇi; this was the same version which was accessible to Prof. Wilson, and on which he commented adversely. It is of considerable length, and its style does not accord with Daṇḍin's in purity and vigour; it was therefore omitted in ~~the~~ ~~subsequent~~ editions, and the

current *Uttarapīṭhikā*, which is a more suitable and concise production, substituted in its place; the author of this *Uttara* is, however, unknown. There is a third *Uttarapīṭhikā* by one Padmanābha, which is printed at Madras, and a fourth one, ascribed to Pandit Gopīnātha, exists in MS. It will thus be seen that criticism on Daṇḍin's work will only be pertinent when it is made with reference to the main body of the text as it is available in its eight *Uchchhvasas*.

(3) GENERAL AND CRITICAL REMARKS.

The *Dasak* has long enjoyed a well deserved popularity in India both on account of its easy style and its attractive subject-matter. Daṇḍin is a writer of great merit and considerable literary attainments; the high esteem in which he is held by Indian scholars is shown by the number of current *Subha'shitas* (cf. some quoted by us *supra* p. x) eulogizing him for his pre-eminent position among Sanskrit poets. Like the great masters Kālidāsa, Bāṇa and Bhavabhūti, he has a perfect command over language. As a lover of nature and a descriptive poet, he is inferior to the three great authors just named, but inferior to them only. His descriptions of the first meeting between Rājavāhana and Avantisundarī, Prāmāti's account of the unknown princess, Kandukāvati's play at the ball, &c., are very fair specimens of descriptive composition. Of the whole collection the story of Apahāra-varman is the best, being richer in varied incidents, and that of Mitrāgupta would rank next. Daṇḍin's mastery over the art of writing short stories is illustrated by the vividly picturesque group of four stories narrated in response to the demand of the *Rākshasa* in *Uch. VI*.

The plot of the *Dasak* seems on the whole to be of the poet's own invention, and does not appear to have been borrowed from or based on any older accounts. It is, however, probable that in some minor particulars Daṇḍin might have received hints from other sources, legendary or historical. The *Bṛhatkathā* of Guṇādhya has long been recognized in India as a veritable mine of fable-literature on which later authors have drawn repeatedly and copiously

for the material of their works. If we examine the *Bṛhat-kathā* (as summarized in the *Kathāsaritsāgara* or the *Bṛhat-kathāmañjarī*), we do not find any wholesale borrowing on the part of Dandin anywhere. There are, however, certain similar incidents in both the *Daśak.* and the *Bṛhatkathā*, from which it may be argued that Dandin's writing is occasionally reminiscent of *Guṇādhyā*. Mr. Agashe has collected together several of these similarities, among which we may mention the prostitute's mother remonstrating with her daughter (pp. 66-68), the snatching of an anklet off the foot of a woman (p. 169), and the visit of the prince to the nether regions (p. 64). But these are mere hints, not complete stories, and they do not detract from the originality of Dandin's plot. The accounts of *Rājahansa's* kingdom being usurped by *Mānasāra* and the overthrow of *Vasantabhānu* (in *Uob VIII.*) are understood by some to be based on certain contemporary historical events, though it is impossible to establish that Dandin was referring to any particular historical personages. If there are any historical allusions in the *Daśak.*, they are too slight, and made casually in passing; the groundwork of the *Daśak* is not historical, but fictitious; and in the evolution of his narratives Dandin cannot be held to be indebted to any previous author or authors, though he may have here and there unconsciously borrowed a phrase or an incident from the *Bṛhatkathā*. He is fully entitled to the credit of having created an original romance of great interest and charm in which the life of the middle class as well as of the ruling caste is portrayed with discrimination and a due sense of proportion.

Viewing the *Daśak.* as a masterpiece of constructive art, it reveals to us, as aptly remarked by Prof. Keith, "the graces of the *Kāvya* style applied to the folk-tale, vivified by the genius of the writer." High praise it undoubtedly deserves; but, as no human work is perfect, it suffers from defects which are indeed noticeable even on a cursory perusal of the whole. Firstly, as the work stands, it is faulty to a certain extent as regards its general dénouement; the events described seem to hang loosely together instead of leading to a definite end. (But we should hesitate to hold Dandin responsible for this, for it is most likely due to the fragmentary condition of the available text, and not to

any constructive defect in the original). And secondly, the work does not teach a moral. Indeed, when one remembers how all Hindu fable-literature is distinctly didactic in tone, it is not a little surprising that Dandin should have contented himself with a realistic portrait only, without endeavouring to point to any distinct moral derived therefrom. He observes, but does not diagnose; he describes, but does not instruct. The evils he sees around him he knows to be evils, but he does not tell us how to steer clear of them or how to cure them; at any rate, if any moral is to be drawn, he leaves it to the reader, and does not concern himself with it. It would seem that *rañjana*, and not *bodha*, was what he was chiefly aiming at; and in that no doubt he has succeeded to a very high degree.

One serious charge that has been brought against this highly popular romance of Dandin is its lack of good taste in the descriptions of the princes' adventures, and its occasional indelicacy of expression. Now, it is quite true that the poet has interspersed thieving, adultery and murders somewhat too freely in his narratives, and heinous crimes such as these have evoked from him expressions which are more palliative than condemnatory. But in this he appears to have yielded to the taste of certain sections of the society of the times when he wrote; it was his business to portray the occurrences in the royal harems and the intrigues at court, along with the irresponsible daily life of vagabonds, tramps and soldiers of fortune, as occasion arose. He pictured what he observed, and we know that he did not picture with any exaggeration; for history tells us but too frequently how succession in a royal family in India was shrouded in an atmosphere of crime and fraud. The charge of indelicacy of expression is one that cannot be seriously maintained against an established classic of repute, such as the *Daśak*. undoubtedly is; moreover, the standards of delicacy vary among different peoples and different civilizations; and what sounds indelicate to our modern ears might have been a common mode of expression in those less sophisticated days. We have here, as Prof. Keith remarks, a confusion of morality and literature, and the ignoring of the diverse standards of taste of the West and pre-Mahomedan India.

Prof. Wilson has attached great importance to the geography of the *Daśak.*; and lately Mr. Mark Collins has tried to discuss its geographical data in a separate pamphlet. We have already remarked above that the geographical references of Dandin do not help us in fixing his age; and though he mentions a large number of countries and places in his narratives, very little definite can be inferred therefrom; nor does he make any new additions to our knowledge. Either the names are quite well known on the map of ancient India, or, when it is not so, the reference is so vague (e. g. *सुरसेव* on p. 201) as to be of little use in enabling us to fix its location properly. Similarly, the picture of Hindu society drawn by Dandin does not present any extraordinary features calling for any special comment. We read therein of the prevalence of polygamy, idol-worship, belief in dreams, omens, ghosts and sorcery, gambling houses, courtesans, the doctrine of former birth and Karma. In these particulars Hindu society has remained almost stationary for many centuries past, although certain barbarous practices like human sacrifice have been put a stop to by law. Too much stress should not be laid on the profligacy and superstition that we find in the *Daśak.*; these two features characterize more or less certain sections of every society even now, but nobody imagines thereby that the entire structure of that society is raised on them. The mercantile community of ancient India was enterprising; one reads of vast caravans journeying through the forests, and the account of Mitragupta shows that Indian merchants even traded by sea with far-off countries like Arabia; this maritime trade of India is now a thing of the past.

STYLE.

The style of the *Daśak.* is in general simple, easy-flowing, polished and idiomatic. There are in it occasional lapses from good grammar, solecisms and inaccuracies; we have noticed most of these in our Notes, such as the irregular use of the Perfect in *अहं चकमे* (p. 126), and *अहं सस्रजे* (p. 202), or the defective syntax as in *मरीचिं देशकुच्छातुरायाय.....तेनास्मि स्वहर्षनमवगमितः* (p. 101), or such unfamiliar use of words as in *परिवृद्धा उज्जयिनीम्* (p. 167); but too much should not be made of such errors and irregularities, many of which occur in the *Pūrvapīthikā*, and not in the *Daśak.*, and we know that Dandin was not responsible for the *Pūrvs.* Further, it

Ra'khasa his ready wit. Mantragupta is a resourceful adventurer; and Viśruta appears to be a clever administrator especially learned in the principles of practical politics. On the whole it may be said that Daṇḍin has presented to us a gallery of portraits of varied and interesting types.

The ten Kumāras and their Relationships.

(A) राजहंस (King of Magadha) •

राजवाहन (१)

(B) प्रहारवर्मन् (King of Videha)

अपहारवर्मन् (२)

उपहारवर्मन् (३)

(C) धर्मपाल (Minister of Rājahamṣa)

सुमन्त्र

सुमित्र

कामपाल

मित्रगुप्त (४)

मन्त्रगुप्त (५)

अर्थपाल (६)

(D) पद्मोद्भव (Minister of Rājahamṣa)

सुश्रुत

रत्नोद्भव

विश्रुत (७)

पुष्पोद्भव (८)

(E) सितवर्मन् (Minister of Rājahamṣa)

सुमति

सत्यवर्मन्

सोमवत्स (१०)

Important Abbreviations.

—:o:—

A. G.—Apte's Guide to Sanskrit Composition.	MAH.-BH.—Mahā-Bhārata.
A.-K.—Amarakosa.	MA'LAV.—Mālavikāgnimitra.*
BG.—Bhagavadgītā	MALLI.—Mallinātha.
BH.—Bhartṛihari's Satakas.*	MA'L.-MA'DH.—Mālatī-Mādhava.*
BHATTI.—Bhaṭṭi-Kāvya.*	MEGH.—Meghadūta.*
BHU.—Bhūṣhaṇā (Com.).	MRICH.—Mṛichchhakatika *
BṚH.-UP.—Bṛihadāraṇyako-panishad.	M.-S.—Manusmṛiti.
BR.-ŚĀ.—Brahmasūtras.	MUD.—Mudrārākṣhasa.*
CHHA N.-UP.—Chhāndogyo-panishad.	NA'G.—Nāgānanda.*
COM.—Commentary; commentator.	PAD.—Padachandrikā (Com.).
D.-K.—Dasakumāracharita.*	PA'N.—Pāṇini's Ashtādhyāyī
D.-R.—Dasarūpaka.	PT.—Pāñchatantra.*
GI T.—Gītāgovinda.	RAGH.—Raghuvamśa.*
HITOP.—Hitopadeśa.*	RA'M.—Rāmāyaṇa.
KA D.—Kādambari.*	RATN.—Ratnāvalī.*
KA M.-N.—Kāmandakiya-Nītisāra.	RITUS.—Ritusamhāra.*
KATHA S.—Kathāsaritāgara.	R.-V.—Ṛig-Veda
KAUT.—Kaṭṭilya's Arthasāstra.	ŚA'K.—Śākuntala.*
KIB.—Kīrātārjunīya.*	S.-D.—Sāhitya-darpaṇa.
K.-P.—Kāvya-Prakāśa.	SID.-K.—Siddhānta-kaumudī.
KUM.—Kumārassambhava.*	ŚIS'.—Śīsupālavadhā.
LAGHU.—Laghubhīpikā (Com.).	UP.—Upanishad.
	UTTAR.—Uttararāmacharita.*
	VA'RT.—Vārttika.
	VENI'.—Veṇīsamhāra.*
	VIK.—Vikramorvas'īya.*
	V.-P.—Vishnu-Purāṇa.

अथ

दशकुमारचरितम् ।

पूर्वपीठिका ।

प्रथमोच्छ्वासः ।

ब्रह्माण्डच्छत्रदण्डः शतधृतिभवनाम्भोरुहो नालदण्डः

क्षोणीनौकूपदण्डः क्षरदमरसरित्पट्टिकाकेतुदण्डः ।

ज्योतिश्चक्राक्षदण्डस्त्रिभुवनविजयस्तम्भदण्डोऽङ्गिदण्डः

श्रेयस्त्रैविक्रमस्ते वितरतु विबुधद्वेषिणां कालदण्डः ॥

अस्ति समस्तनगरीनिकषायमाणा शश्वदगण्यपण्यविस्तारितमणिग-
णादिवस्तुजातव्याख्यातरत्नाकरमाहात्म्या मगधदेशशेखरीभूता पुष्पपुरी
नाम नगरी । तत्र वीरभटपटलोत्तरङ्गतुरङ्गकुञ्जरमकरभीषणसकल-

ब्रह्माण्डेति । ब्रह्माण्डमेव छत्रं तस्य दण्डः । आधारयष्टिः । ब्रह्माण्डं भुवनम् ।
शतं धृतयो यस्य स शतधृतिर्ब्रह्मा । तस्य भवनमुत्पत्तिस्थानं वासस्थानं वा तद्-
तस्याम्भोरुहोऽम्भसि रोहतीति व्युत्पत्त्या कमलस्य । हान्तोऽयं शब्दः । क्षोणी
पृथ्वी तद्रूपा या नौस्तरिस्तस्याः कूपदण्डो गुणवृक्षकः । 'बोलकाठी' इति भाषा-
याम् । क्षरन्ती प्रस्रवन्ती या अमरसरिद्वियद्वङ्गन सैव पट्टिका तस्याः केतुदण्डः ।
ज्योतिश्चक्रं ज्योतिःसमूहस्तस्याक्षदण्डो नाभिक्षेपं काष्ठम् । त्रयाणां भुवनानां समा-
हारस्त्रिभुवनं तस्य विजयस्तद्दर्शकः स्तम्भदण्डः । अङ्गिश्चरणो दण्ड इवेत्युपमितस-
मासः । श्रेयो निःश्रेयसं सुकृतं पुण्यं वा । अतिशयेन प्रशस्यम् । त्रैविक्रमस्त्रिविक्रम-
स्यायम् । वितरतु ददातु । विबुधद्वेषिणां दनुजानाम् । कालदण्डः कृतान्तः ।
मृत्युरिति यावत् । अस्तीति । निकषः कषपश्चाणः तद्वदाचरति निकषायते । शेख-
रीभूता भूषणभूता । वीरेति । वीराश्च ते भटाश्च तेषां पटलानि तैः उन्नताः
तरङ्गा वीच्यो यस्यासौ उत्तरङ्गः । तुरङ्गाश्च कुञ्जराश्च त एव मकरास्तेर्भीषणश्च ।

रिपुगणकटकजलनिधिमथनमन्दरायमाणसमुद्दण्डभुजदण्डः, पुरंदरपुराङ्गण-
वनविहरणपरायणीर्वाणतरुणगणिकागणजोगीयमानयाऽतिमानया शरदि-
न्दुकुन्दवनसारनीहारहारमृणालमरालसुरगजनीरक्षीरगिरिशिखरसकैलास-
काशनीकाशमूर्त्या रचितदिगन्तरालपूर्त्या कीर्त्याऽभितः सुरभितः, स्वर्लोक-
शिखरोरुचिररत्नरत्नाकरवेलामेखलावलयितधरणीरमणीसौभाग्यभोगभा-
ग्यवान्, अनवरतयागदक्षिणारक्षितशिष्टविशिष्टविद्यासंभारभासुरभूसुरनि-
करः, विरचितारातिसंतापेन प्रतापेन सतततुलितवियन्मध्यहंसः, राजहंसो
नाम धनदर्पकंदर्पसौन्दर्यसौन्दर्यहृद्यनिरवद्यरूपो भूपो बभूव । तस्य वसुमती
नाम सुमती लीलावतीकुलशेखरमणी रमणी बभूव । रोषणेक्षणेन निटिलेक्षणेन

एतादृशः यः सकलाश्च ते रिपवश्च तेषां गणस्तस्य कटकं तदेव जलनिधस्तस्य
मथने मन्दर इवाचरन्समुद्दण्डो भुजदण्डो यस्य सः । भटा योद्धारः । पटलं समूहः ।
कटकं सेना । पुरंदरोति । पुरंदर इन्द्रः तस्य पुरस्य अङ्गणानि चत्तराणि तत्संबन्धीनि
वनानि तेषु विहरणपरायणः यो गीर्वाणतरुणगणिकानां वेश्यानामप्सरसामि-
त्यर्थः गणस्तेन जोगीयमानया भृशं पुनः पुनर्वा कीर्त्यमानया । अतिमानयाऽति-
प्रमाणया । विस्तृत्येति यावत् । शरदिन्द्रिति । कुन्दं पुष्पविशेषः । 'कर्पूरो
हिमवाल्मीका । घनसारः' इति हैमः । नीहारो हिमम् । मृणालं बिसम् । मरालो
हंसः । सुरगज ऐरावतः । गिरिशस्य शिवस्यादृशसो महान्हासः । काशस्तृणपुष्प-
भेदः । शरदिन्दुश्च कुन्दं चेत्यादिः काशान्तो द्वन्द्वः । तैः सदृशी तन्नीकाशा ।
नित्यसमासः । मूर्तिर्यस्यास्तया । रचिता कृता दिशामन्तरालं दिगन्तरालं तस्य
पूर्तिः दिगन्तरालपूर्तिर्यया । सुरभितो मनोज्ञः । स्वर्लोकेति । स्वर्लोकः सुरा-
लयो मेखस्तस्य शिखरं तद्वत्संबन्धीनि वा उरुणि स्थूलानि रुचिराणि सुन्दराणि च
यानि रत्नानि तेषां तद्युक्तो वा यो रत्नाकरस्तस्य वेला जलवृद्धेर्मर्यादा सैव मेखला
काष्ठी तथा वलयिता या धरणी सैव रमणी । अनवरता नित्याः । यागा यज्ञाः ।
तेषु या दक्षिणा तथा राक्षितः शिष्टाश्च ते विशिष्टविद्यासंभारेण भासुरा देदीप्यमानाः
भुवो भुवि वा सुरा इव भूसुराः ब्राह्मणाः । तेषां निकरो वृन्दं येन । विरचितोऽरा-
तिसंतापो येन । रिपुदत्तसंताप इत्यर्थः । वियत आकाशस्य मध्ये हंसः सूर्यः ।
घनः द्विषोऽवलेपः यस्य तादृशो कंदर्पो मन्मथः तस्य सौन्दर्यस्य सोदर्यं (सोदर्यं
बन्धुः समानोदर्यः । अत्र) सदृशम् । हृद्यं मनोहरं निरवद्यं निर्दोषं च
रूपं यस्य । लीलावत्यो योषितस्तासां कुलं तस्य शेखरमणिर्भूषणमवतंसः ।
रोषणेति । रोषणमीक्षणं नेत्रं यस्य तेन । क्रोधताम्रहोत्यर्थः । निटिले
भास्वरलेखे ईक्षणं नमनं कर्त्तुमिति निटिलेक्षणः शिवः तेन । मकरकेतनो

मस्मीकृतचेतने मकरकेतने तदा भयेनानवद्या वनितेति मत्वा, तस्या
 रोलम्बावली केशजालम्, प्रेमाकरो रजनीकरो विजितारविन्दं वदनम्,
 जयध्वजायमानो मीनो जायायुतोऽक्षियुगलम्, सकलसैनिकाङ्गवीरो
 मलयसमीरो निःश्वासः, पथिकहृद्दलनकरवालः प्रवालश्राघरबिम्बम्,
 जयशङ्खो बन्धुरा लावण्यधरा कंधरा, पूर्णकुम्भौ चक्रवाकानुकारौ
 पयोधरौ, ज्यायमाने मार्दवासमाने बिसलते च बाहू, ईषत्फुल्ललीलाव-
 तंसकह्वारकोरको गङ्गावर्तसनाभिर्नाभिः, दूरीकृतयोगिमनोरथो जैत्रर-
 थोऽतिघनं जघनम्, जयस्तम्भभूते सौन्दर्यभूते विघ्नितयतिजनारम्भे रम्भे
 चौर्युगम्, आतपत्रसहस्रपत्रं पादद्वयम्, अस्त्रभूतानि प्रसूनानि तानी-
 तराण्यङ्गानि च समभूवन्निव । विजितामरपुरे पुष्पपुरे निवसता सा-
 ऽनन्तभोगलालिता वसुमती वसुमतीव मगधराजेन यथासुखमन्वभावि ।

तस्य राज्ञः परमविधेया धर्मपालपद्मोद्भवसितवर्मनामधेया धीराधिष-
 णावधीरितिबिबुधाचार्यविचार्यकार्यसाहित्याः कुलामात्यास्त्रयोऽभूवन् ।

मन्मथः । अनवद्या निर्दोषा । रोलम्बेति । रोलम्बावली भ्रमरपङ्क्तिः । अर्थात्कामस्य
 मौर्वीस्थिता । तस्याः केशजालं समभूत् । एवंः सर्वत्र । प्रेम्ण आकरः खनिः ।
 विजितारविन्दं विजितं कान्त्या तिरस्कृतमरविन्दं कमलं येन तत् । जयध्वज
 इवाचरति जयध्वजे तिष्ठति वा जयध्वजायते । जायायुतः पत्नीसहितः । अक्षि-
 युगलमक्ष्णोर्द्वयम् । अङ्गवीरः प्रधानयोधः । मलयसमीरो दक्षिणानिलः । पथिकाः
 प्रेषिताः पान्थाः तेषां हृदयस्य यद्दलनं पाटनं तस्मिन्करवालः कृपाणः । प्रवालः किस-
 ल्यः । बन्धुरोन्नतानता । कंधरा प्रीवा । ज्यायमाने ज्येवाचरन्त्यौ । मार्दवे मृदुत्वे-
 ऽसमाने । कह्वारं कमलं तस्य कोरकः कुङ्कुमलः । गङ्गाया आवर्तोऽम्भसां भ्रमः ।
 तस्य सनाभिः सदृशा । दूरीकृता अपनीता योगिजनानां मनोरथा येनेति । जैत्रो जयन-
 शीलः । रथो लक्ष्मण्या रथचक्रम् । जयस्तम्भेति । आरम्भाः कर्माणि । आरभ्यन्त
 इत्यारम्भाः । रम्भे कदली । उर्वोर्युगमृत्सुगम् । आतपत्रेति । आतपाङ्गायते तदा-
 तपत्रं छत्रं तद्वत् यत्सहस्रपत्रं कमलं तत् । प्रसूनानि पुष्पाणि । तद्वत्कम्—‘अरविन्दम-
 शोकं च चूतं च नवमल्लिका । नीलोत्पलं च पद्मैते पञ्चबाणस्य सायकाः’ इति । विजि-
 तेति । विजितं स्ववैभवेन तिरस्कृतममरपुरमिन्द्रनगरं येन तस्मिन् । अनन्ताब्ध
 ते भोगाब्ध तैः लालिता । पक्षे अनन्तस्य शेषस्य भोगः शरीरं तेन लालिता उपरिधार-
 णेन । अन्वभावि अनुपूर्वकात् ‘भू सत्तायाम्’ इति धातोः कर्मणि छ् । तस्येति ।
 परमं विधेया विनयप्राहिणः । धीरा प्रगल्भा या धिषणा बुद्धिस्तया अवधीरितं विदु-
 षाचार्यः सुरगुल्लुप्तस्यापि विचार्य विचारार्हं कार्यसाहित्यं वैस्ते । अतीव पटु-

तेषां सितवर्मणः सुमतिसत्यवर्माणौ, धर्मपालस्य सुमन्त्रसुमित्रकामपालाः,
पद्मोद्भवस्य सुश्रुतरत्नोद्भवविति तनयाः संभूयन् । तेषु धर्मशीलः
सत्यवर्मा संसारासारतां बुद्ध्वा तीर्थयात्रामिलाषी देशान्तरमगमत् ।
विटनटवारनारीपरायणो दुर्विनीतः कामपालो जनकाग्रजन्मनोः शासनम-
तिक्रम्य भुवं बभ्राम । रत्नोद्भवोऽपि वाणिज्यनिपुणतया पारावारतरण-
मकरोत् । इतरे मन्त्रिसूनवः पुरंदरपुरातिथिषु पितृषु यथापूर्वमन्वतिष्ठन् ।

ततः कदाचिन्नानाविधमहदायुधनैपुण्यरचितागण्यजन्यराजन्यमौलि-
पालिनिहितनिशितसायको मगधनायको मालवेश्वरं प्रत्यग्रसंग्राम-
घस्मरं समुत्कटमानसारं मानसारं प्रति सहेलैन्यक्कृतेजलघनिर्घोषाहं-
कारेण भेरीझांकारेण हठिकाकर्णनाक्रान्तभयचण्डिमानं दिग्दन्ता-
वल्लवल्यं विघूर्णयन्निजभरनमन्मेदिनीभरेणायस्तभुजगराजमस्तकबलेन

बुद्धय इति भावः । कुलमात्या वंशक्रममागताः । धर्मशीलो धार्मिकः । असारतां
फलश्रुताम् । अद्भुतत्वमित्यर्थः । अन्यो देशो देशान्तरम् । वारस्य इन्द्रस्य नार्याः
साधारणत्वात् वारनार्यौ गणिकाः । परायणस्तत्परः । दुर्विनीतोऽविनीतः । जनकश्चाग्रज-
न्मा च तयोः । पितुर्ज्येष्ठप्रातुष्येत्यर्थः । शासनं निदेशम् । वाणिज्यं वणिक्कर्म भाण्डस्य
द्वीपान्तरे न्यूनं द्वीपान्तरादानयनमित्यादि । पारावारः समुद्रः । पुरंदर इन्द्रस्तस्य
पुरं नगरं तदतिथयो गृहागताः । 'दूराच्चोपनतं श्रान्तं वैश्वदेव उपस्थितम् । अतिथिं
तं विजानीयात्' इति व्यासः । प्रत्य महेन्द्रनगरं गतेषु । मृतेष्विति तात्पर्यार्थः ।
पूर्वमनतिक्रम्य वर्तत इति यथापूर्वम् । अतिष्ठन्कार्याण्यकुर्वन्नित्यर्थः । तत इति ।
नानाविधान्यनेकप्रकाराणि महान्त्यायुधानि तेषु निपुणता तया रचितानि कृतानि
यान्यगण्यान्यसंख्यानि जन्यानि युद्धानि तेषु राजन्यानां क्षत्रियाणां मौलीनां किरी-
टानां पालिषु प्रान्तप्रदेशेषु निहिता अध्यारोपिताः स्थापिता वा निशि-
तास्तीक्ष्णाः सायका बाणा येनैतादृशः । प्रत्यग्रो नवीनः यः संग्रामो युद्धं तत्र घस्मरो
भक्षकः । शत्रुनाशक इत्यर्थः । 'सृघस्यदः कमरच्' इति कमरच् । समुत्कटोऽतिरिक्तो
मान एव सारो यस्य तम् । यद्वा समुत्कटौ मानो दपैः सारो बलं च यस्य तम् । मानसार
इति नृपनाम । सहेलं लीलया न्यक्कृतोऽवधूतस्तिरस्कृतो जलधेः सागरस्य निर्घोषविषयेऽ-
हंकारोऽभिमानो येन । भेरीझांकारेणेत्यस्य विशेषणम् । भेर्यां दुन्दुभेर्झांकारो महाशब्दः ।
हठिकाकर्णनाम्हतो ध्वनेर्बलाच्छ्रवणादाक्रान्तो भयस्य चण्डिमा महाभयमित्यर्थः
यं तम् । दिशां दन्तावल्ल इस्तिनस्तेषां वल्लयश्चक्रं समूहः तम् । विघूर्णयन्बाल्यम् ।
निजभरेण स्वभारेण नमन्स्वभोगच्छन्ती या मेदिनी पृथ्वी तस्या भरेण भारेणायस्तं
पीडितं भुजगानां राज्ञा केवलस्य मस्तकबलं येन । तस्य मेदिन्या आधारभूतत्वम् ।

चतुरङ्गबलेन संयुतः संग्रामाभिलाषेण रोषेण महताऽऽविष्टो निर्ययौ ।
मालवनाथोऽप्यनेकानेकपयूथसनाथो विग्रहः सविग्रह इव साग्रहोऽभिमुखी-
भूय भूयो निर्जगाम । तयोरथ रथतुरगचुरक्षुण्णक्षोणीसमुद्भूते 'करिष-
टाकटस्त्रवन्मदधाराभैतशूले नव्यवल्लभवरणागतदिव्यकन्याजननवानिकाप-
टमण्डप इव वियत्तलव्याकुले धूलीपटले दिविषदध्वनि विनिहृतान्यध्वनि-
पटहध्वानवैधिरिताशेषदिगन्तरालं शस्त्राशस्त्रि हस्ताहस्ति परस्पराभिह-
तसैन्यं जन्यमननि । तत्र मगधराजः प्रक्षीणसकलसैन्यमण्डलं मालव-
राजं जीवग्राहमभिगृह्य कृपालुतया पुनरपि स्वराज्ये प्रतिष्ठापयामास ।

ततः स रत्नाकरमेखलामिलाषनन्यशासनां शासदनपत्यतया
नारायणं सकललोकैककारणं निरन्तरमर्चयामास । अथ कदाचित्त-
द्रमसहिषी देवी 'देवेन कल्पवल्लीफलमाप्नुहि' इति प्रमातसमये

चतुरङ्गबलेन हस्त्यथरथपादातेन । महता रोषेणाभिविशेनेत्यर्थः । आविष्टो व्यामा-
कारः । अनेके मेऽनेकेषां द्विषाः । हस्तिन इति यावत् । तेषां यथा गुन्दं तेन सना-
थो युक्तः । विग्रहः संग्रामः । सविग्रहो घूर्तिमान् । साग्रहो आम्रहेण सहितः ।
'तयोः अथ' इति छेदः । रथैरर्थाद्विषयकत्वेमिभिः । तुरगाणामभ्यासां चुरैः शकैः
क्षुण्णायाधूर्णितायाः क्षोण्याः पृथ्व्याः समुद्भूते उत्पन्ने । करिषां हस्तिनां घटाः ।
'बहूनां घटना घटा' इति इलयुधः । तासां कटा गण्डाः । तेष्वः खन्यो या
मदधारा दानसलिलासागरस्ताभिर्धौत निर्मलीकृतं मूलं यस्य । कन्या नवीना ये
वल्लभा रमणास्तेषां वरणं पतित्वेन स्वीकरणं तदर्थमागतो यो दिव्यकन्याजनोऽसारः—
समुदायस्तस्य जननिका तिरस्करिणी तदर्थं पटमण्डपो इव । वियत् आकाशस्य तले
व्याकुलं संभूतं तास्मिन् । धूल्याः पांसोः पटलं ज्यस्तस्मिन् । दिवि पीदयन् ते दिविषदः
देवाः तेषामध्वनि मार्गे 'धिविहृता अन्यध्वनयो येनेतादृशो यः पटहध्वानो ढकाव-
निस्तेव वैधिरितमशेषदिगन्तरालं यस्मिन् । शस्त्राशस्त्रि । शस्त्रैः शस्त्रैश्च प्रहस्येदं
युद्धे प्रवृत्तमिति । 'तत्र तत्वेदम्—' इति बहुव्रीहः । 'इच्छामि' इति हरेः । इतीच्छ-
मामान्तः । परस्पराभ्याभिहतं सैन्यं यस्मिन् । जन्यं युद्धम् । प्रक्षीणं हतविविधस्तम् ।
जीवग्राहं जीवन्तमित्यर्थः । तत इति । रत्नाकरः सागरो मेखला कटिमूत्रं यस्याः ।
इलां पृथ्व्याम् । नास्त्यन्यशासनं यस्याम् । शासत् । अन्यस्तत्त्वानुसमावः । सकल-

सुखममवलोकितवती । सा तदा दयितमनोरथपुष्पभूतं गर्भमैषत् ।
राजाऽपि संपन्न्यक्कृताखण्डलः सुहृन्नृपमण्डलं समाहूय निजसंपन्नमनो-
रथानुरूपं देव्याः सीमन्तोत्सवं व्यधत् ।

एकदा हितैः सुहृन्मन्त्रिपुरोहितैः सभायां सिंहासनासीनो
गुणैरहीनो ललाटतटन्यस्ताञ्जलिना द्वारपालेन व्यज्ञापि—‘देव,
देवसंदर्शनलालसमानसः कोऽपि देवेन विरच्याचेनाहो यतिद्वार-
देशमध्यास्ते’ इति । तदनुज्ञातेन तेन स संयमी नृपसमीपमनायि ।
भूपतिरायान्तं तं विलोक्य सम्यग्ज्ञाततदीयगूढचारभावो निखिल
मनुचरनिकरं विसृज्य मन्त्रिजनसमेतः प्रणतमेनं मन्दहासमभाष-
त—‘ननु तापस, देशं सापदेशं भ्रमन्भवांस्तत्र तत्र भवदभिज्ञातं
कथयतु’ इति । तेनाभाषि भूभ्रमणबलिना प्राञ्जलिना—‘देव,
शिरसि देवस्याज्ञामादायैनं निदोषं वेषं स्वीकृत्य मालवेन्द्रनगरं
प्रविश्य तत्र गूढतरं वर्तमानस्तस्य राज्ञः समस्तमुदन्तजातं विदित्वा

लोकस्थैककारणमदिहेतुः । दयितमनोरथफलस्य पुष्पमिव भूतम् । संपदा न्यक्कृत
आखण्डल इन्द्रो येन । सुहृदश्च ये नृपाश्च स्तेषां मण्डलम् । सुहृदश्च नृपाथ्येति वा ।
निजेति । निजसंगमनोरथयोरनुरूपं सहशम् । रूपस्य योग्यमनुरूपम् ।
सीमन्तोत्सवं सीमन्तोन्नयनसंज्ञः संस्कारस्तदनुष्ठातिकमुत्सवम् । तथा चाश्लेषनः—
‘चतुर्थे गर्भमासे सीमन्तोन्नयनम्’ इति । सीमन्तः केशवेशो यस्मिन्कर्मण्युप्रीयत
तत्सीमन्तोन्नयनम् । एकदंति । हितैः पथ्यैः । सिंहासनं भद्रासनं तत्रासीनः ।
अहीनोऽन्यूनः । ललाटतटे न्यस्तः अञ्जलियेन तेन । लालसमभिलाषयुक्तम् । विरच्या
कर्तव्या याचना तामहेतीति । यतिभिर्भुः । **द्वारदेशमिति** । ‘अभिशीदस्या-
साम्’ इति कर्मत्वम् । द्वारि तिष्ठतीत्यर्थः । तेनानुज्ञातस्तदनुज्ञातः । संयमी यतिः ।
आयान्तमागच्छन्तम् । सम्यक्पुण्यं ज्ञातोऽवगतः । तदीयः तमेवन्धी गूढः प्रच्छन्न-
चारभावो यस्य सः । निखिलं सर्वम् । अनुचरनिकरमनुयायिवर्गम् ।
विसृज्य दूरमपसार्य । प्रणतं प्रहम् । मन्दहासमिति क्रियाविशेषणम् ।
तत्र तत्र तेषु तेषु स्थानेषु । भवताऽभिज्ञातं भवदभिज्ञातम् । कथयत्वित्यत्र
भवच्छब्दस्य कर्तृत्वेन प्रयोगात्प्रथमपूरणः । भूभ्रमणे भ्रमणविषये बली समर्थस्तेन ।
प्रच्छोऽञ्जलियेन । शिरसीति । अङ्गीकृत्येत्यर्थः । निदोषं दोषविवर्जितम् ।
मालवेन्द्रो मानसारः । गूढतरम् । अतिशयेन गूढमित्यर्थः । उदन्तो वार्ता उदन्तजातः

प्रत्यागमम् । मानी मानसारः स्वसैनिकायुष्मत्तान्तराये संपराये भवतः
पराजयमनुभूय वैलक्ष्यलक्ष्यहृदयो वीतदयो महाकालनिवासिनं काली-
विलासिनमनश्वरं महेश्वरं समाराध्य तपःप्रभावसंतुष्टादस्मादेकैवीरारा-
तिर्घ्नी भयदां गदां लब्ध्वाऽऽत्मानमप्रतिभटं मन्यमानो महाभिमानो
भवन्तमभियोक्तुमुद्युक्ते । ततः परं देव एव प्रमाणम् ' इति । तदालोच्य
निश्चितं तत्कृत्यैरमात्यै राजा विज्ञापितोऽभूत्—' देव, निरुपायेन देवसं-
हायेन योद्धुमरातिरायाति । तस्मादस्माकं युद्धं सांप्रतमसांप्रतम् । सहसा
दुर्गसंश्रयः कार्यः ' इति । तैर्बहुधा विज्ञापितोऽप्यखर्वेण गर्वेण विरा-
जमानो राजा तद्वाक्यमकृत्यमित्यनादृत्य प्रतियोद्धुमना बभूव । शिति-
कण्ठदत्तशक्तिसारो मानसारो योद्धुमनसामग्रीभूय सामग्रीसमेतोऽक्लेशं
मगधदेशं प्रविवेश । तदा तदाकर्ण्य मन्त्रिणो भूपहेन्द्रं मग-
धेन्द्रं कथंचिदनुनाय रिपुभिरेसाध्ये विन्ध्यादवीमध्येऽवरोधान्मूलबल-

मखिलां प्रवृत्तिम् । विदित्वा ज्ञात्वा । मानीति । ताच्छील्ये णिनिः । स्वसैनिकाः
निजभटास्तेषामायुष्मत्ता जीवितमर्यादा तस्या अन्तरायो विघ्नस्तस्मिन् । संपराये
युद्धे । भवतो देवात् । वैलक्ष्येण दैन्येन लक्ष्यमाक्रान्तं हृदयं यस्य सः । वीता नष्टा
दया यस्य सः । महाकाले निवासोऽस्त्यस्य तस्य । कालीविलासिनं कालीपतिम् ।
अनश्वरं नाशरहितम् । महांश्वासावीश्वरश्च महेश्वरस्तम् । समाराध्य सम्यगाराध्य ।
तपसस्तदाचरितस्य प्रभावः सामर्थ्यं तेन संतुष्टात्प्रीतात् । अस्मान्महेश्वरात् । एक-
वीरश्वासावरातिश्च तं हन्तीति । भयदां भयदात्रीम् । गदामायुधविशेषम् । अप्रतिभटं
न विद्यते प्रतिभटो यस्य तम् । महानभिमानोऽहंकारो यस्य सः । अभियोक्तुम-
भिषेणयितुम् । उद्युक्ते उद्युक्तो भवति । देव एव प्रमाणम् । किंकर्तव्यतानिर्णेत-
त्यर्थः । निश्चितं निर्णीतं तत्कृत्यं तत्कालोचनं कृत्यं राजकृत्यं वा यैस्तैः । अमा-
त्यैर्मन्त्रिभिः । निरुपायेन नास्त्युपायः प्रतीकारो यस्य तेन । देवसहायेन दैवसा-
मर्थ्येति भावत् । अरातिः शत्रुः । सांप्रतमधुना । असांप्रतमयुक्तम् । न खर्वोऽखर्वः ।
महानित्यर्थः । विराजमानः शोभमानः । अकृत्यं कर्तुमनुचितम् । अनादृत्य
अनादरं कृत्वा । शितिकण्ठः शिवस्तेन दत्ता या शक्तिः प्रहरणविशेषः स एव सारो
बलं यस्य सः । योद्धुमनसा युद्धकामानाम् । ' तुं काममनसोरपि ' इत्यनुस्वारलोपः ।
अग्रीभूय पुरो भूत्वा । सामग्र्या समेतो युक्तः । अक्लेशमिति क्रियाविषणम् । ' तव
आकर्ण्य ' इति छेदः । भुवि पृथिव्यां महेन्द्रस्तम् । कथंचिद्यत्नेन । अनुनीय
प्रार्थ्य । असाध्ये दुर्गाहनीये । अवरोधान् राज्ञिभ्यः । मूलबलेन प्रधानसैन्येन

१ एव वीरारातिर्घ्नी. २ निश्चितकृ०. ३ दैवसहायेन. ४ अस्मान्पूर्वं मानसार इत्यधि०.
५ असाध्ये.

रक्षितानिवेशयामासुः । राजहंसस्तु प्रशस्तव्रीतदैर्न्यसैन्यसमेतस्तीव्रगत्या
निर्गत्यधिकर द्विषं श्लोष । परस्परचद्वैर्योरेतयोः दूरयोस्तदा
तदालोकनकृतहृल्लगतगगनचराश्चर्यकारणे रणे वर्तमाने जयाकाङ्क्षी
मालवदेशस्थी विविधायुधस्थैर्यैर्वाञ्छितसमस्तुलितामरेश्वरस्य मगधे-
यस्य तस्योपरि पुरा पुरारातिदत्तां गदां प्राहिणोत् । निशि-
तशरनिकरशकलीकृताऽपि सा पशुपतिशासनस्यावन्ध्यतया सूतं निहत्य
रथस्थं राजानं मूर्छितमकर्षीत् । ततो वीतप्रग्रहा अक्षतविग्रहा बाहा
रथमादाय दैवगत्याऽन्तःपुरशरण्यं महारण्यं प्राविशन् । मालवनाथो
जयलक्ष्मीसनाथो मगधराज्यं प्राज्यं समाकम्य पुष्पपुरमध्यतिष्ठत् ।

तत्र हेतिततिहतिश्रान्ता अमात्या दैवगत्याऽनुत्क्रान्तजीविता
निशान्तवातलब्धसंज्ञाः कथंचिदाश्वस्य राजानं समन्तादन्वीक्ष्या-

रक्षितान् । निवेशयामासुः स्थापितवन्तः । प्रशस्तेति । वीतं गतं दैन्यं यस्मा-
त्तद्गीतदैर्न्यम् । प्रशस्तं च तद्गीतदैर्न्यं च तादृशं सैन्यं तेन समेतः । तीव्रा
चासौ गतिश्च तथा । निर्गत्येति । अधिका रट् यस्य तम् । द्विषमरिं श्लोष ।
परस्पररिति । परस्परेण बद्धं वैरं यान्यां तयोः । तदालोकनेति । तस्या-
लोकने दर्शने यत्कृतहृल्ल कौतुकं तदर्थमागता ये गगनचरा देवाः तेषामा-
श्चर्यस्य कारणं तस्मिन् । वर्तमाने प्रवृत्ते । जयमाकाङ्क्षते सः । मालवदेशस्य
रक्षी रक्षिता वृषः । विविधेति । विविधानि नैकप्रकाराणि यान्यायुधानि प्रहरणानि
तेषां स्थैर्येण चर्या चालनमुपयोगः प्रयोगो वा । तथाऽञ्चितं युक्तं यत्सामरं युद्धं
तस्मिन्तुलितोऽमरेश्वर इन्द्रो येन तस्य । पुरारातीति । पुरारातिः शंकरस्तेन
दत्ताम् । निशितास्तीक्ष्णाश्च ते शराश्च तेषां निकरः समुदायस्तेन शकलीकृता
खण्डशः कृताऽपि । सा गदा । पशूनां जीवानां पतिः पशुपतिः शिवस्तस्य
शासनस्याज्ञाया अवन्ध्यतया सफलभावित्वात् । रथस्थं रथे तिष्ठतीति ।
वीताः प्रग्रहा येषां ते वीतप्रग्रहा मुक्तस्मयः । अक्षतो विग्रहः शरीरं येषाम् ।
बाहा अश्वाः । दैवगत्या यदच्छया । अन्तःपुरस्य राजस्त्रीणां शरणे साधु शरण्यम् ।
जयलक्ष्मीति । जयलक्ष्म्या सनाथो युक्तः । प्राज्यं पुष्कलम् ।
पुष्पपुरमिति । 'अधिशोऽस्थासा-' इति कर्मत्वम् । तत्रेति । हेती-
नामायुवानां ततयः समुदायास्तैर्दितिस्ताडनं प्रहारस्तेन श्रान्ताः । अनुत्क्रा-
न्तेति । न उत्क्रान्तं जीवितं प्राणा येषां ते । निशाया अन्तोऽवसानं तत्संबन्धि
धानेनार्याच्छीतलेन लब्धा प्राप्ता संज्ञा येस्ते । कथंचिन्महता आयासेन । आश्वस्य

नवलोकितवन्तो दैन्यवन्तो देवीमवापुः । वसुमती तु तेभ्यो निखिल-
सैन्यक्षतिं राज्ञोऽदृश्यत्वं चाकर्ण्योद्विष्टा शोकसामरमज्ञा रमणानुगमने
मतिं व्यवत् । 'कल्याणि, भूरमणमरणमनिश्चितम् । किं न वैवज्र-
कथितो मथितोद्धतारातिः सार्वभौमोऽभिरामो भविता मुकुमारः कुमार-
स्त्वदुदरे वसति । तस्मादद्य तव मरणसमुच्चितम् ।' इति भूषितभाषित-
रमात्यपुरोहितैरनुनीयमानयाः तथा क्षणं क्षणहीनयाः तूष्णींस्थायि ।
अथार्धरात्रे निद्रानिलीढनेत्रे परिजने विजने शोकपारावारमपारमुत्तृ-
मशक्नुवती सेनानिवेशदेश निःशब्दलेशं शनैरतिक्रम्य यस्मिन्मथस्थ
संसक्ततया तदानयनपलायनश्रान्ता गन्तुमक्षमाः क्षमापतिरथ्याः
पथ्याकुलाः पूर्वमतिघंस्तस्य निकटवदतराः शास्त्राणां मृतिरेतायामिव
कचिदुत्तरायार्थेन बन्धनं मृतिमाभनं विरच्य मर्तुकामाऽभिरामा

धैर्यावष्टम्भे कृत्वा । नमस्तादितस्ततः । दैन्यवन्तो दैन्यं खेदस्तद्वन्तः । निखि-
लेनि । निखिलम् । सैन्यस्य सैन्यस्य धातुनीशस्तम् । शोकैति । शोक एव
सारस्तरस्यमज्ञा । रमणानुगमने पतिमनु मरणे । मतिं व्यवत् । विषयः प्रकारः ।
कल्याणीति । कल्याणि कल्याणवद्गोपने इति संयुद्धिः । मुक्तो रमणो बन्धनः ।
पतिरित्यर्थः । देवस्थेति । तात्पर्यम् । अनिश्चितं न निर्णीतम् । किं अपि चाप्यत्र ।
देवधेन कार्त्तान्तिकेन । उद्योतिषिकैर्गत्यर्थः । कथितः । मथितः मथिष्यमाणो
उद्धता धृष्टा अरातयो येष सः । सार्वभौमश्चकवर्ती । अभिरामो ममोद्भूतः । अनु-
चितमयुक्तम् । मथितं भूर्ध्वजराद्यं भारितं शोषणं येषां तैः । भाषितमिति
भावे क्तः । अमात्येति । अमात्याश्च पुरोहिताश्च तैः । पुरोहिताः
पुरोधराः । अनुनीयत इत्यनुनीयमाना तथा । क्षणं क्षणपर्यन्तम् । 'कालाध्वनोः-'
इति द्वितीया । तूष्णीं जेषम् । अथानन्तरम् । अर्धरात्रे निशीथे । निद्रया निलीढे
नेत्रे यस्य स तस्मिन् । परिजनेऽनुचरवर्गं । विजने विविक्ते । शोकपारावारं शोक-
समुद्रम् । अपारं पारयितुमशक्यम् । सेनाया निवेशः विविरम् वासस्थानमिति
यावत् । तस्य देशः प्रदेशः । निर्गतः शब्दलेशो यस्मात्तम् । संसक्तस्य भावस्तथा ।
तस्यानयनं तदानयनं तस्मिन्मथपलायनं तेन श्रान्ताः । अक्षमा असमर्थाः । क्षमायाः
प्रथ्याः पतिः स्वामी भर्ता वा तस्य रथ्या वाह्याः । 'तद्वदति रथयुग-' इति यः ।
'पथि आकुलाः' इति च्छेदः । मृतेर्मरणस्य रेखा तस्याम् । उत्तरीयस्य संव्यानस्य ।
विरच्य कृत्वा । मर्तुं कामो यस्याः सा । 'तुं काममनसोरपि' इत्यनुस्वारलोपः ।

वाङ्माधुरीविरसीकृतकलकण्ठा साश्रुकण्ठा व्यलपत्—‘ लावण्योप-
मितपुष्पसायक भूनायक, भवानेव भाविन्यपि जन्मनि बल्लभो भवतु ’
इति । तदाकर्ण्य नीहारकरकिरणनिकरसंपर्कलब्धावबोधो मागधोऽगाध-
रुधिरविक्षरणनष्टचेष्टो देवीवाक्यमेव निश्चिन्वानस्तन्वानः प्रियवचनानि
शनेस्तामाह्वयत् । सा सर्वभ्रममागत्यामन्दहृदयानन्दसंकुलवदनार-
विन्दा तमुपोषिताम्यामिवानिमिषिताभ्यां लोचनाभ्यां पिबन्ती
विकसरेण स्वरेण पुरीहितामात्यजनमुच्चैराहूय तेभ्यस्तमदर्शयत् ।
राजा निटिलतटचुम्बितनिजचरणाम्बुजैः प्रशंसितदैवमाहात्म्यैर-
मात्यैरभाणि—‘ देव, रथ्यचयः सारथ्यपगमे रथं रभसादरण्यमन-
यत् ’ इति । ‘ तत्र निहतसैनिकग्रामे संग्रामे मालवपतिनाऽऽराधि-
तपुरारातिना प्रहितया गदया दयाहीनेन ताडितो मूर्छामागदयात्र
वने निशान्तपवनेन बोधितोऽभवम् ’ इति महीपतिरकथयत् ।

वाचो माधुरी माधुर्यं तथा विरसीकृतोऽधुरीकृतः कलकण्ठः कोकिलो यथा सा ।
व्यलपत् । रुरादेत्यर्थः । लावण्येनोपमितः पुष्पसायको मदने येन तत्संबुद्धौ ।
भूनायक पृथ्वीपते । भाविन्यामामिनि । बल्लभो रमणः । मीढात्करश्चन्द्रस्तस्य
किरणानां मयूखानां निकरस्य समुदायस्य संपर्केण लब्धः प्राप्तोऽवबोधः संज्ञा येन सः ।
प्रकृतिभाषत्र इत्यर्थः । मागधो मगधाधिपो राजर्षयः । अगाधं बहुलम् । निश्चिन्वानो
निश्चयं कुर्वन् । ससंभ्रमं सत्वरम् । न मन्दोऽभ्युदः । हृदयस्यामन्दो हृदयानन्दः ।
अमन्दश्चासौ हृदयानन्दश्चामन्दहृदयानन्दः । तेन संकुलं गाम्भीर्यकसितं प्रसन्नं
वदनारविन्दं मुखकमलं यस्याः सा । उपोषिताभ्यां जातोत्कण्ठाभ्यामित्यर्थः ।
अनिमिषिताभ्यां निमेषपरहिताभ्याम् । विकसरेण समुन्मीलितेन । उच्चैरिति क्रिया-
विशेषणम् । निटिलतटेन भालस्थलेन चुम्बितं निजचरणाम्बुजं यैस्तैः ।
प्रशंसितं दैवस्य माहात्म्यं महिमा यैस्तैः । रथ्यचयोऽथसमुदायः । सारथेर-
पगमो नाशस्तस्मिन् । रभसाद्वेगेन । निहतां निःशेषं हतः सैनिकग्रामो योध-
समूहो यस्मिंस्तथाभूते । आराधितः संतोषितः पुरारातिः शिवो येन तेन ।
प्रहितया प्रेरितया । निशान्तः प्रभातं तत्संबन्धिना पवनेन वायुना । ‘ निशीत—’
इति पाठे नितरां शीत इति पवनविशेषणम् । ‘ निशीथ—’ इति पाठे निशीथोऽ-

१ द्वीकृतकलकण्ठकण्ठा. २ भवानेकः. ३ चिरक्षरण. ४ देवीवाक्यमिव. ५ संपीय.
६ तल. ७ निशीत; निशीथ.

ततो विरचितमहेन मन्त्रिनिवहेन विरचितदैवानुकूल्येन कालेन शिबि-
रमानीयापनीताशेषशल्यो विकसितनिजाननारविन्दो राजा सहसा
विरोपितव्रणोऽकारि । विरोधिदैवाधिकृतपुरुषकारो दैन्यव्याप्ताकारो
मगधाधिपतिरधिकाधिरमात्यसंमत्या मृदुभाषितया तया वसुमत्या
मत्या कलितया च समबोधि—‘ देव, सकलस्य भूपालकुलस्य मध्ये
तेजोवरिष्ठो गरिष्ठो भवानद्य विन्ध्यवनमध्ये निवसतीति जलबुद्बुदस-
माना विराजमाना संपत्तडिल्लितव सहसैवादेति नश्यति च । तन्निखिलं
दैवायत्तमेवावधार्य कार्यम् । किं च पुरा हरिश्चन्द्ररामचन्द्रमुख्या असंख्या
महोन्द्रा ऐश्वर्योपमितमहेन्द्रा देवतन्त्रं दुःखयन्त्रं सम्यगनुभूय पश्चाद-
नेककालं निजराज्यमकुर्वन् । तद्वदेव भवान्मविष्यति । कंचन कालं
विरचितदैवसमाधिर्गताधिस्तिष्ठन् तावत् ’ इति ।

ततः सकलसैन्यसमन्वितो राजहंभस्तपोविभ्राजमानं वामदे-
वनामानं तपोधनं निजाभिलाषावासिप्ताधनं जगाम । तं प्रणम्य

धरात्रस्तस्तबन्धिनेति । विरचितो महः पूजासत्कारो येन तेन । मन्त्रिणां निवहो
वृन्दं तेन । विरचितं कृतं दैवानुकूल्यं येन तेन । शिबिरं सेनाया वासस्थानम् ।
अपनीतान्युद्धतान्यशेषाणि सर्वाणि शल्यानि बाणाग्राणि शङ्खो वा यस्य सः ।
शल्यं गच्छतीति शल्यम् । विरोपिताधिकारिता व्रणा यस्य सः । विरोधिना-
ऽननुकूलेन दैवेन भागधेयेन धिक्कृतः पुरुषकारो विक्रमः पौरुषमिति यावदस्य सः ।
दैव्येन खेदेन व्याप्त आकारो यस्य सः । अतिशयेनाधिका आधिर्मनोव्यथा यस्य
सः । अमात्यानां संमतिस्तया । मृदु भाषितं यस्यास्तया । मत्या बुद्ध्या कलितया
युक्तया । तेजसा वरिष्ठः । अतिशयेन गुरुरारिष्ठः । ‘प्रियस्थिर—’ इत्यादिना ‘वर्’ ‘गर्’
इत्यादेशाः । जलस्य बुद्बुदो विकारस्तत्समाना तत्सदृशी । तडिल्लता विद्युत् ।
सहसाऽकस्मात् । उदेत्युद्गच्छति दृक्पथमायाति । अवधार्य निर्णेतव्यम् ।
ऐश्वर्येण विभवेनोपमितस्तुल्यकृतो महोन्द्रो देवराजो यैस्ते । देवतन्त्रं देव-
चालितम् । दुःखयन्त्रं दुःखमेव यन्त्रं तत् । विरचिता दैवसमाधिर्येन सः ।
गत आधिर्यस्य सः । तत इति । समन्वितो युक्तः । तपसा विशेषेण ब्राजते
दीप्यतेऽसौ तम् । तप एव धनं यस्य तम् । निजोऽभिलाषास्तस्यावाप्तिः

तेन कृतातिथ्यस्तस्मै कथितकथ्यस्तदाश्रमे दूरीकृतश्रमे कंचन कालमुपित्वा निजराज्याभिधापी भितभापी सोमकुलावतंसो राज-
हंसो मुनिमभाषत—‘ भगवत्, मानसारः प्रबलेन दैवबलेन मां निर्जित्य मद्भोग्यं राज्यमनुभवति । तद्वदहमप्युग्रं तपो विरच्य तमरातिमुन्मूलयिष्यामि लोकशरण्येन भववासरुण्येनेति नियमवन्तं भवन्तं प्राप्तवम् ’ इति । तत्रत्रिकालज्ञस्तपोधनो राजानमवो-
चत्—‘ सखे, शरीरकाश्यकारिणा तपसाऽल्लभ्य । वसुगतीगर्भस्थः सकलरिपुकुलमर्दनो राजनन्दनो नूनं संभविष्यति । कचन कालं तूष्णीमास्व ’ इति । गगनचारिण्याऽपि बाण्या ‘ सत्यमेतत् ’ इति तदेवावाचि । राजाऽपि मुनिवाक्यमङ्गीकृत्यगच्छन् ।

ततः संपूर्णगर्भदिवसा वसुवती सुमुहूर्ते सकललक्षणलक्षितं सुत-
मसूत । ब्रह्मवर्चसेन तुलितवेधसं पुरोवर्धं पुरस्कृत्य कृत्यविन्मही-
पतिः कुमारं सुकुमारं जातसंस्कारेण बाललंकारेण च विराजमानं राजवाहननामानं व्यधत् । तस्मिन्नेव काले सुमतिमुमन्त्रसुमित्र-
सुश्रुतानां मन्त्रिणां प्रमत्तिमिश्रगुणमन्त्रगुणविश्रुताख्या महामिख्याः

प्रसिद्धस्तस्य साधनं साधनभूतम् । कृतमातिथ्यं यस्य सः । कथितं निर्वादितां कथं कथयितुं योग्यं सर्वं येनैतादृशः । तदाश्रम इति । दूरीकृतः श्रमो यत्रैतादृशे । सोमकुलस्य चन्द्रवंशस्यावतंसो भूपते ललामनूतः । मान-
सार इति राजनाम । मया भोगं मोक्षव्यम् । वराति शत्रुम् । उन्मूलयिष्याम्युन्मूलयितुमुद्यतोऽस्मि । लोकानां शरणे रक्षणे साधु तेन । निय-
मवन्तं व्रतनम् । त्रिकालज्ञो भूतभाविव्यद्वर्तमानकालगतं जानातीति तथा । सखे इति कोमलामन्त्रणम् । शरीरस्य देहस्य कार्यं कृत्यस्य भावस्तत्करो-
तीति तेन । तपसाऽलं तपो माऽनुतिष्ठेति भावः । नूनं निश्चितम् । तूष्णीं जाणम् । तत इति । संपूर्णा गर्भदिवसा नव मासा नव दिवसाश्च यस्याः सा । सकललक्षणैर्लक्षितं युक्तम् । ब्रह्मणो वर्चो ब्रह्मवर्चसम् । ‘ ब्रह्महस्तिभ्यां वर्चतः ’ इत्यन् । तुलितो वेधा ब्रह्मा येन तम् । पुरोधसमुपाध्यायम् । कृत्यं वेत्तीति तथा । जातसंस्कारेण जननकालेऽनुष्ठितसंस्कारेण बालहिरलंकारैश्च विराजमानं विशेषेण शोभमानम् । व्यधत् कृतवान् । सुमत्यादीनि मन्त्रिनामानि । प्रमत्यादीनि सुतनामानि । महत्यभिख्या शोभा येषां ते महामिख्याः । ‘ महदभिख्याः ’ इति प्रयोगश्चिन्त्यः ।

सूनवो नवोद्यदिन्दुरुचश्चिरायुषः समजायन्त । राजबाह्वो मन्त्रिपुत्रै-
रात्ममित्रैः सह बालकेलीरनुभवन्नवर्धत ।

अथ कदाचिदेकेन तापसेन रसेन राजलक्षणाविगर्जितं कवित्वयना-
नन्दकरं सुकुमारं कुमारं राज्ञे समर्प्यावान्नि—‘ भूवृद्धम कुशाम्बि-
दानयनाय वनं गतेन मया काचिदशरण्या व्यक्तकार्पण्याश्रु मुञ्चन्ती
वनिता विलोकिता । ‘ निर्जने वने किंनिमित्तं खल्वेति त्वया ’ इति
वृष्टा सा कररुहैश्च प्रसृज्य सगद्गदं भाषते वन—‘ मुने लाव-
ण्यजितपुष्पसायके मियिथानायके कीर्तिव्यापृतसुधर्मणि निजसुहृदो
मगधराजस्य सीमन्तिनीसीमन्तमहोत्सवाय पुत्रदारासमन्वितं पुष्पपुरमु-
पेत्य कंचन कालमधिगमति समाराधितगिरीशो बालराजीशो मगध-
राजं योद्धुमभ्यगात् । तत्र प्रख्यातयौरेनयौरास्ये संख्ये वर्तमाने
सुहृत्साहाय्यकं कुर्वाणो निजबले संति विदेहे विदेहेश्वरः प्रहारवर्मा ज-
यवता रिपुणाऽभिगृह्य कारुण्येन पुण्येन विसृष्टो हतानशेषेण शून्येन सैन्येन
ननः प्रातिपादकः । उद्यमदृच्छन् । इन्द्रध्वजमाः । तस्य स्फूर्तिरस्य कान्तिर्येषां
ते । चिरायुषश्चिरजीविनः । अथेति । तापसेन मुनिना । रसेन रागेण ।
कुशाश्च समिधश्च तेषामानयनं तस्मै । नास्ति शरण्यं राक्षसा यस्याः सा ।
व्यक्तं कार्पण्यं दैन्यं यस्याः सा । मुञ्चन्तीत्यत्र तुदाधित्वाद्वैकलिपिको मुम् ।
निर्जने जनसंचारहिते । कररुहैः अङ्गुलिभिः । करं रोहतीति तैः । यद्यपि कररुह-
शब्दो नखपरस्तथाऽऽयवाङ्गुलियाचकः । कररुहैरिति पाठे करावेव सरोरुहाणि तैः ।
करभरोरुहाभ्यामिति समीचीनः पाठः । प्रसृज्य । ‘ मृज् शुद्धौ ’ इति धातुः ।
त्वचन्तम् । सगद्गदं गद्गदस्वरेण । लावण्येन सौन्दर्येण जितः पुष्पसायको मदनो येन
तस्मिन् । कीर्त्या व्यापृता सुधर्मा देवसभा येन तस्मिन् । ‘ धर्मादनिष्केवलाद् ’ इति
वर्मशब्दस्य धर्मशब्ददेशः । निजसुहृदः स्वमित्रस्य । सीमन्तिनी वधूस्तस्याः सीमन्तम-
होत्सवो गर्गिष्यवरधायामनुष्ठातव्यस्य सीमन्तोन्नयनाख्यसंस्कारस्थोत्सवस्तदर्थम् ।
पुत्रश्च दाराश्च पुत्रदारास्तैः समन्विते युक्ते । ‘ उपान्वध्याङ्कवसः ’ इत्यनेन कालस्य
कर्मत्वम् । समाराधितः सम्यक्पूजितः संतोषितो वा गिरीशः शिवो येन सः ।
संख्ये युद्धे । सुहृदः साहाय्यकम् । साहाय्यमेव राहाय्यकम् । स्वार्थे कप् । निजबले
आत्मसैन्ये । विदेहे मृत इत्यर्थः । ‘ असति विधेये ’ इति पाठे ‘ विधेयो विनयग्राही’
इति कोशाद्विनयातिक्रमणशाल इति भावः । विदेहानामीश्वरः प्रभुः । शून्येन रिक्तेन ।

सह स्वपुरगमनमकरोत् । ततो वनमार्गेण दुर्गेण गच्छन्नधिकबलेन
 शबरबलेन रभसादभिहन्यमानो मूलबलाभिरक्षितावरोधः स महानिरोधः
 पलायिष्ट । तदीयार्भकयोर्यमयोर्धार्त्रीभावेन परिकल्पिताऽहं मद्बुहिताऽपि
 तीव्रगतिं भूपतिमनुगन्तुमक्षमे अभूव । तत्र विवृतवदनः कोऽपि रूपी
 कोप इव व्याघ्रः शीघ्रं मामाग्रातुमागतवान् । भीताऽहमुदग्रप्राणि स्व-
 लन्ती पर्यपतम् । मदीयपाणिभ्रष्टे बालकः कस्यापि कपिलाशवस्य
 कोडमभ्यलीयत । तच्छवाकर्षिणोऽमर्षिणो व्याघ्रस्य प्राणान्बाणो
 बाणासनयन्त्रमुक्तोऽपाहरत् । विलोलालको बालकोऽपि शबरैरादाय
 कुत्रचिदपानीयत । कुमारमपरमुद्वहन्ती मद्बुहिता कुत्र गता न जाने ।
 साऽहं मोहं गता केनापि कृपालुना वृष्णिपालेन स्वकुटीरमावेक्ष्य
 विरोपितव्रणाऽभवम् । ततः स्वस्थीभूय भूयः क्षमाभर्तुरन्तिकमुप-
 तिष्ठासुरसहायतया दुहितुरनभिज्ञाततया च व्याकुलीभवामि ।
 इत्यभिदधाना ' एकाकिन्यपि स्वामिनं गमिष्यामि ' इति सा तदैव

दुःखेन गन्तुं शक्यो दुर्गस्तेन । अधिकं बलं यस्य तेन । शबराणां भिन्नानां
 बलेन सेनया । रभसाद्वेगेन । अभिहन्यमानः । कर्मणि शानच् । मूलबलं प्रधा-
 नसैन्यं तेनाभिरक्षितोऽवरोधः शुद्धान्तो यस्य सः । महानिरोधो यस्य स तथा । पला-
 यिष्ट । ' अयं गतो ' इति धातुः । परेत्युपसर्गस्थस्य स्थाने ' उपसर्गस्याथतौ ' इति
 लादेशः । लुङ् । तस्येमौ तर्दार्यौ च तार्वर्भकौ तयोः । यमयोः सहजातयोः ।
 धात्र्या उपमातुर्भावस्तेन । ताव्रा गतिर्यस्य तम् । अक्षमे अभूवेत्यत्र प्रगृह्यत्वान्न संधिः ।
 रूपी मूर्तिमान् । आग्रातुं नाशयितुम् । उद्वतान्यप्राणि यस्यैतादृशो यो ग्रावा तस्मिन् ।
 ' उदग्रपाणिः ' इति पाठे उदग्रः पाणिर्यस्याः सेत्यहमित्यस्य विशेषणं द्रष्टव्यम् ।
 भ्रष्टश्च्युतः । कपिलाया गोः शवः कुणपस्तस्य । कोडमङ्कदेशम् । अभ्यलीयत प्रच्छन्नः
 अभूत् । बाणासनं धनुस्तदेव यन्त्रं तस्मान्मुक्तः । अपाहरज्जहार । विलोलाश्चञ्चला
 अलकाश्चूर्णकुन्तला यस्य सः । आदाय गृहीत्वा । कुत्रचिदनिर्दिष्टे । अज्ञातप्रदेशे इति
 यावत् । अपरं यमजं द्वितीयम् । उद्वहन्ती धारयन्ती । सेति पूर्वनिर्दिष्टा । मोहं गता विगत-
 संज्ञा । वृष्णिपालेन मेषपालेन । स्वकुटीरं स्ववासगृहम् । आवेक्ष्य । णिजन्ताल्लप । विरो-
 पिता व्रणा यस्याः सा । भूयः पुनः । क्षमाभर्तुर्नरेन्द्रस्य । उपतिष्ठारूपस्थातुमिच्छुः ।
 अभिदधानाऽभिधत्तेऽसौ । एका एवैकाकिन्यसहाया । तदैव तस्मिन्नेव क्षणे ।

निरगात् । अहमपि भवन्मित्रस्य विदेहनाथस्य विपानिमित्तं विषादमनु-
भवन्तदन्वयाङ्कुरं कुमारमन्विष्यन्तदैकं चण्डिकामन्दिरं सुन्दरं प्रागाम् ।
तत्र संततमेवंविधविजयसिद्धये कुमारं देवतोपहारं करिष्यन्तः किराताः
' महीरुहशाखावलिम्बितमेनमसिलतया वा, सैकततले खनननिक्षिप्तचरणं
लक्ष्मीकृत्य शितशरनिकरेण वा, अनेकचरणैः पलायमानं कुक्कुरबाल-
कैर्वा दंशयित्वा संहनिष्यामः ' इति भाषमाणा मया समभ्यभाष्यन्त—
' ननु किरातोत्तमाः घोरप्रचारे कान्तारे स्खलितपथः स्थविरभूसुरोऽहं
मम पुत्रकं क्वचिच्छायायां निक्षिप्य मार्गान्वेषणाय किञ्चिदन्तरम-
गच्छम् । स कुत्र गतः केन वा गृहीतः परीक्ष्यापि न वीक्ष्यते ।
तन्मुखौवलोकनेन विनाऽनेकान्यहान्यतीतानि । किं करोमि क यामि
भवद्भिर्न किमदर्शि ' इति । ' द्विजोत्तम कश्चिदत्र तिष्ठति । किमेष
तव नन्दनः सत्यमेव । तदेनं गृहाण ' इत्युक्त्वा दैवानुकूल्येन मध्यं
तं व्यतरन् । तेभ्यो दत्ताशीरहं बालकमङ्गीकृत्य शिशिरोदकादिभोपचारे-
विषादं खेदम् । तस्यान्वयो वंशस्तस्याङ्कुरः प्ररोहः । चण्डिकाया मन्दिरमायतनम् ।
एवं विधा प्रकारो यस्य तादृशो यो विजयस्तस्य सिद्धिस्तस्यै । देवतायै
उपहारस्तम् । महीरुहो वृक्षस्तस्य शाखायामवलम्बितम् । असिलता खड्गः । इदं
केचित्किराता आहुः । मिकताः सन्त्यस्मिन्निति सैकतम् । सैकतं च तत्तलं च ।
खनने निक्षिप्तौ भूमौ क्रीलितौ चरणौ यस्य तम् । शितास्तीक्ष्णाश्च ते शराश्च तेषां
निकरेण । इत्यन्ये । अनेकचरणैरिति कुक्कुरबालकैरित्यस्य विशेषणम् । पलायमानमेनं
बालकम् । दंशयित्वा दंशं कारयित्वा । ' दंदशयित्वा ' इति पाठे यञन्तप्र-
योगः । इदमप्यपरे । किरातोत्तमाः । प्रार्थनानुकूलमेतत्संशोधनम् ।
घोरः प्रचारः संचारो यस्मिंस्तथा । कान्तारे वने । स्खलितः पन्था यस्य
सः । ऋक्पूरवधूः पथामानक्षे ' इत्यनेन पथिन् इत्यस्य पथः । स्थविरो वृद्धः ।
भूसुरो भुवि पृथ्व्यां सुरो द्विजः । निक्षिप्य संस्थाप्य । मार्गस्यान्वेषणं
गवेषणम् । मुखौवलोकनेन विना । ' पृथग्दिनानाना—' इति तृतीया । अतीतानि
गतानि । अदर्शि । ' दशिर् प्रेक्षणम् ' । कर्त्रेणि लुङ् । गृहाण । ' ग्रह उपादाने ' ।
लोढो रूपम् । दैवस्यानुकूल्यं तेन । व्यतरन्दत्तवन्तः । दत्ता आशीः आशीर्वादो येन सः ।

१ विलम्बि०. २ दंदश०. ३ किराताः; तमोघोरप्रचारः, सुघोरप्र०. ४ ०वलोकनसुखेन
५ सत्यमेतदेवं तदेनं गृहाण.

णाश्वास्य निःशङ्कं भवदङ्कं समानीतवानस्मि । एनमायुष्मन्तं पितृरूपो भवानभिरक्षतात् ' इति । राजा सुहृदापन्निमित्तं शोकं तत्रन्दनविलोकनसुखेन किञ्चिदंशरीकृत्य तमुपहारवर्मानाम्नाऽऽहूय राजवाहनमिव पुपोष ।

जनपतिरेकास्मिन्पुण्यदिवसे तीर्थस्नानाय पक्कणनिकटमार्गेण गच्छन्नबल्या कयाचिदुपलालितमनुपमशरीरं कुमारं कंचिदवलोक्य कुतूहलाकुलस्तामपृच्छत—‘ मामिनि रुचिरमूर्तिः सैराजगुणसंपूर्तिरसावर्मको भवदन्वयसंभवो न भवति । कस्य नयनानन्दनः, निमित्तेन केन भवदधीनो जातः, कथ्यतां याथातथ्येन त्वया ’ इति । प्रणतया तया शबर्या सलीलमलापि—‘ राजन् आत्मपल्लीमर्मणि पदव्यां वर्तमानस्य शक्रसमानस्य मिथिलेश्वरस्य सर्वस्वमपहरति शबरसैन्ये मद्वियतेनापहत्य कुमार एष मल्लमर्पितो व्यवर्धत । ’ तदवधार्य कार्यज्ञो राजा मुनिकथितं द्वितीयं राजकुमारमेव निश्चित्य सामदानाभ्यां तामनुनीयापहारवर्मेत्याख्याय देव्यै ‘ वर्धय ’ इति समर्पितवान् ।

कदाचिद्दामदेवाशिष्यः सोमदेवशर्मा नाम कंचिदेकं बालकं राज्ञः पुरो निक्षिप्याभाषत—‘ देव रामतीर्थे स्नात्वा प्रत्यागच्छता शिशिरं शीतं च तदुदकं च तदादिभस्मस्तेन । निःशङ्कमिति क्रियाविशेषणम् । भवदङ्कं भवदिकम् । अभिरक्षतात् ‘ तुद्योस्तातद्दृष्टिपदन्यतरस्याम् ’ इति तानङ् । सुहृदः आपन्नमित्तं यस्य तम् । तस्य सुहृदो नन्दनस्तन्नन्दनः । अधरोक्त्य लघूक्त्य । पुपोष वृद्धिं निनाय । जनपतिरिति । पुण्यदिवसे पर्वणि । पक्कणः शबरालयः । उपलालितं प्रेमविधृतम् । अनुपमे शरीरं यस्य तम् । कुतूहलेन कीर्तुकेनाकुलो व्याप्तः । मामिनि कोपने । ‘ कोपना सैव मामिनी ’ इत्यमरः । अत्र तु केवलस्त्रीवाचकोऽयं शब्दः कोपकारणाभावात् । रुचिरा सुन्दरा । राज्ञो गुणास्तेषां संपूर्तिस्तत्सहितः । अन्वयो वंशः । नयने आनन्दयति तथा । कस्य सूनुरित्यर्थः । निमित्तेन कारणेन । भवदधीनस्त्वदायत्तः । याथातथ्येन तत्त्वतः । प्रकर्षेण नता तथा । पल्ली घोषः । पदव्यां मार्गे । शक्र इन्द्रः । मिथिलेश्वरस्य मिथिलाधिपस्य प्रहारवर्मणः । दधितेन वल्लभेन । भर्त्त्यर्थः । व्यवर्धत वृद्धिं प्राप्तः । अवधार्य विमृश्येत्यर्थः । कार्यं जानातीति तथा । साम च दानं च ताभ्याम् । अनुनीय संतोष्य । आख्याय नाम कृत्वा । कदाचिदिति । रामतीर्थे एतन्नानि क्षेत्रे । प्रत्यागच्छता प्रतिनिवर्तमानेन ।

मया काननावनौ वनितया कयाऽपि धार्यमाणमेनमुज्ज्वलाकारं कुपारं
 विलोक्य सादरमभाणि—‘स्थविरे का त्वम् । एतस्मिन् द्वयोर्मध्ये
 आलकमुद्रहन्ती किमर्थमायासेन भ्रमसि ?’ इति । वृद्धेयाऽप्यभाषि—
 ‘मुनिवर, कालधवननादि द्वीपे कालगतो नाम धनाढ्यो वैश्यवरः
 कश्चिदस्ति । तन्नेनिनी नयनानन्दकारिणी सुकृता नभितस्माद् द्वीपादा-
 गतो मगधनाथमन्त्रिसंघो रत्नोद्भवो नाम मणीगणपतयो भ्रान्त-
 भूलयो मनोहारी व्यवहार्युपयस्य सुवस्तुसंपदा ध्वशुरेण संमानितोऽ-
 भूत् । कालक्रमेण नताङ्गी गर्भिणी जाता । ततः सोदरविलोकन-
 कुतूहलेन रत्नोद्भवः कथञ्चित्पुशुसमुनीय चपललोचनयाऽनया सह प्रव-
 हणमारुह्य पुष्पपुरमभिप्रतस्थे । कलौचमालिकाभिहतः पोतः समुद्राम्भ-
 स्यमज्जत् । गर्भभरालसां तां ललनां धात्रीभावेन कल्पिताऽहं कराम्या-
 मुद्रहन्ती फलकमेकमभिस्त्व दैवगत्या तीरभूमिमगमम् । सुहृज्जनपरिवृतो
 रत्नोद्भवस्तत्र निमग्नो वा केनाप्युपायेन तीरमगमद्वा न जानामि । क्लेशस्य
 परा काष्ठामधिगता सुवृत्ताऽस्मिन्नटवीमध्येऽद्य सुतमसूत । प्रसवेवेद-
 नया विचेतना सा प्रच्छाद्यशीतले तरुतले निवसति । विजने वने

काननावनौ अरण्यमुनि । उज्ज्वलो दीप्तिमान् आकारो यस्य तम् । स्थविरे
 वृद्धे इति गवुद्धिः । अटवी अरण्यम् । आयासेन कष्टेन । मुनिवर ऋषिश्रेष्ठ ।
 धनाढ्यो धनसमृद्धः । वैश्यवरां वणिक्श्रेष्ठः । नन्दिनी कन्याम् । नयनयोरानन्दं
 करोति तथा । मन्त्रिसंभवो मन्त्रिणः पुत्रः । रमणीयगुणानामाल्यो वसतिस्थानम् ।
 भ्रान्तं भ्रुवो बल्यं चर्कं वेदति तथा । मनोहारी अभिराम इत्यर्थः । व्यवहारी
 वाणिज्यकर्ता । उपयस्य विद्यायाः । सुवस्तुसंपदा सुवस्तुनां शोभनवस्तुसंपदा समृद्ध्या ।
 संमानितः पूजितः । सतृण इति पातव । नतान्यवनप्राप्यङ्कानि सम्प्रास्तथा ।
 सोदरः समानोदर्यः । काले लोचने यस्यास्तथा । प्रवहणं नावम् ।
 अभिप्रतस्थे इत्यत्र ‘समवप्रविश्याः स्थः’ इत्यात्मनेपदम् । कलौचः महातरङ्गाः
 तेषां मालिकाः पद्मराम्नादिभिः पद्मराम्नादिभिः । पोतो तौ । ललना स्त्री ।
 धात्रीभावेनोपमातृत्वेन । परा काष्ठामधिशयम् । प्रवहकाले वा वेदना तथा ।
 विचेतना निःसहा । नष्टवेद्येत्यर्थः । प्रच्छाद्येन शीतले । ‘गोक्षियोरुपसर्जनस्य’

स्थातुमशक्यतया जनपदगामिनं मार्गमन्वेष्टुमुद्युक्तया मया विवशा-
यास्तस्याः समीपे बालकं निक्षिप्य गन्तुमनुचितमिति कुमारोऽप्यानायि'
इति । तस्मिन्नेव क्षणे वन्यो वारणः काश्चिददृश्यत । तं विलोक्य भीता
सा बालकं निपात्य प्राद्वत् । अहं समीपलतागुल्मके प्रविश्य परीक्ष-
माणोऽतिष्ठम् । निपतितं बालकं पल्लवकवल्लमिवाददति गजपतौ कण्ठी-
रवो भीमरवो महाग्रहेण न्यपतत् । भयाकुलेन दन्तावलेन इति
वियति समुत्थात्यमानो बालको न्यपतत् । चिरायुष्मत्तया स चोन्नत-
तरुशाखामासीनेन वानरेण केनचित्पक्कफलबुद्ध्या परिगृह्य फलेतर-
तया विततस्कन्धमूले निक्षिप्तोऽभूत् । सोऽपि मर्कटः कचिदगात् । बाल-
केन सत्त्वसंपन्नतया सकलक्लेशसहेनाभावि । केसरिणा करिणं निहत्य
कुत्रचिदगामि । लतागृहान्निर्गतोऽहमपि तेजःपुञ्ज बालकं शनैरव-
निरुहादवतार्य वनान्तरे वनितामन्विष्याविलोक्यैनमानीय गुरवे निवेद्य
तन्निदेशेन भवन्निकटमानीतवानस्मि' इति । सर्वेषां सुहृदामेक-
दैवानुकूलदैवाभावेन महदाश्चर्यं चिभ्राणो राजा रत्नोज्ज्वलः कथ-
मभवदिति चिन्तयंस्तन्नन्दनं पुष्पोद्भवनामधेयं विधाय तदुदन्तं
इति हस्तैः । विजने निर्जने । जनपदं देशं गच्छतीति तथाभूतम् । विवशा वि-
ह्वला । विकलेत्यर्थः । बने भवो वन्यः । वारणां गजः । निपात्य अधः पातयित्वा ।
प्राद्वदधावत् । द्रुतगत्याऽपासरदित्यर्थः । गुल्मके स्तम्भे । स्वार्थेऽन्वार्थे वा
कः । परीक्षमाणः परितः ईक्षमाणः । कवलं ग्रासम् । कण्ठीरवः सिंहः । भीमो
भयं करो रवो यस्य तथा । महाग्रहेण महताऽऽवेषेण । चिरायुष्मत्तया दीर्घायुषो
भावस्तया । उन्नतस्योच्छिन्नस्य । 'आसन्नोन्नत-' इति पाठे आसन्नः समीप-
वर्ती । पक्कफलबुद्ध्या पक्वं फलं किमप्येतदिति भ्रान्त्या । फलादितरदिति
दृष्ट्या । वितते विस्तृते स्कन्धस्य प्रकाण्डस्य मूले । सन्धेन संपन्नस्तस्य भाव-
स्तया । सकलक्लेशसहेनाखिलक्लेशप्रहिणुना । कुत्रचिदनिर्दिष्टे स्थले । लतागृ-
हात्कुञ्जात् । अवन्त्यां रोहतीत्यवनिरुहो वृक्षस्तस्मात् । अन्यद्वनं वनान्तरे
तस्मिन् । एतम् । अन्वादेश इदं रूपम् । निदेशेनाज्ञया । अनुकूलोति ।
दैवस्य प्रातिकूल्येनेत्यर्थः । महत् आश्चर्यम् इति भिन्ने पदे । रत्नोज्ज्वल
इति । रत्नोज्ज्वलस्य का गतिः । किमभवदित्यर्थः । नामधेयं नाम । 'भाग-
रूपनामभ्यो धेयः' इति धेयप्रत्ययः । विधाय कृत्वा । उदन्तं वार्ताम् ।

व्याख्याय सुश्रुताय विषादसंतोषावनुभवस्तदनुजतनयं समर्पितवान् ।

अन्येद्युः कंचन बालकमुरसि दधती वसुमती बल्लभमभिगता । तेन
‘ कुत्रत्योऽयम् ’ इति पृष्ट्वा समभाषत—‘ राजन् अतीतायां रात्रौ
काचन दिव्यवनिता मत्पुरतः कुमारभेकं संस्थाप्य निद्रामुद्रितां मां
विबोध्य विनीताऽब्रवीत्—‘देवि त्वन्मन्त्रिणो धर्मपालनन्दनस्य कामपालस्य
बल्लभा यक्षकन्याऽहं तारावली नाम नन्दिनी मणिमद्रस्य । यक्षेश्वरानु-
मत्या मदात्मजमेतं भवत्तनूजस्याम्मोनिधिवलयवेष्टितक्षोणीमण्डलेश्वरस्य
भाविनो विशुद्धयशोनिधे राजवाहनस्य परिचर्याकरणायानीतवत्यस्मि ।
त्वमेनं मनोजसंनिभमभिवर्धय ’ इति । विस्मयविकसितनयनया मया
सर्विनयं सत्कृता स्वक्षी यक्षी साऽप्यदृश्यतामयासीत् ’ इति ।
कामपालस्य यक्षकन्यासंगमे विस्मयमानमानसो राजहंसो रञ्जितमित्रं
सुमित्रं मन्त्रिणमाहूय तदीयभ्रातृपुत्रमर्थपालं विधाय तस्मै सर्वं वार्त्ता-
दिकं व्याख्यायादान् ।

ततः परस्मिन्दिवसे वामदेवान्तेवासी तदाश्रमवासी समाराधितदेव-

व्याख्याय कथयित्वा । रत्नोद्भवस्य नाशद्विषादः तन्नन्दनस्य च लाभात्सं-
तोषः । अनु पश्चाज्जातोऽनुजः । अन्येद्युरिति । अन्येद्युः अपरेद्युः । ‘ सद्यः—
परस्परार्थेषमः—’ इति निपातः । उरसि दधती वक्षसि धारयन्ती । अभ्यस्त-
त्वामद्युभावः । कुत्र भवः कुत्रत्यः । ‘ अव्ययाक्यप् ’ इति त्यप् । अती-
तायां गतायाम् । दिवि भवा दिव्या सा चासौ वनिता । निद्रया
मुद्रितां निमीलितनेत्राम् । विनीता तन्म्रा । यक्षेश्वरः कुबेरः । अम्मोनिधिः
समुद्रः । स एव वलयः कटकस्तेन वेष्टितं क्षोणीमण्डलं धरामण्डलं तस्येश्वर
ईशिता तस्य । भाविनो नाभापि भूतस्य । विशेषेण शुद्धो यशसो निधिर्यस्य
तस्य । परिचर्या शुश्रूषा । मनोजः कामः । संनिभः सदृशः । विस्मये-
नाश्चर्येण विकसिते नयने नेत्रे यस्यास्तया । सर्विनयमिति क्रियाविशेषणम् ।
‘ सर्विनया ’ इति पाठे यक्षीविशेषणम् । सत्कृता समानिता । स्वक्षी शोभननयना ।
यक्षकन्यया संगमस्तस्मिन् । विस्मयमानं मानसं यद्व्यसः । रञ्जितानि मित्राणि येन
तम् । आहूय आकार्यम् । आनायेत्यर्थः । तत इति । अन्तेवासी शिष्यः । ‘ छात्रा-
न्तेवासिनौ शिष्ये ’ इत्यमरः । अन्ते वसतीति तथा । ‘ शयंवास—’ इत्यलुक् । समारा-

कीर्तिं निर्भर्त्सितामपूर्तिं कुसुमसकुमारं कुमारमेकमवगमय्य नरपति-
वादीत्—‘देव तीर्थयात्राप्रसङ्गेन कविना नीरमागतोऽहं विलोलाटकं बालकं
निनोत्पन्नलक्षणं निधाय नदीतीरे कान्तारं विलीनयावोचम्—’ स्वविरे-
कात्वेभ्यः, अवगम्यैकः कस्य नृपात्तरकरः, कान्तारं किमर्थमागता,
शोककारणं किञ्च ? इति । सा कुरुगोत्रायाः कुरुमहोदयः निजशोक-
शङ्कत्पादनानमिकं मागयञ्चोक्त्य शोकहेतुमवोचत्—‘द्विजात्पुत्रं रात-
हंसमन्त्रिणः सितार्पणः कनीयानात्मजः सत्यवर्मा तीर्थयात्राभि-
लाषेण देशमेनमागच्छत् । स कस्मिंश्चिदग्रहारे काली नाम कस्यचि-
द्भूसुरस्य नन्दिनीं विवाह्य तस्या अनपत्यतया गौरी नाम तद्भगिनीं
काञ्चनकान्तिं परिणीय तस्यामेकं तनयमलभत । कालो सासूयमेकदा
धात्र्या भया सह बालमेनमेकेन मिषेणानीय तटिन्यामेतस्यामक्षिपत् ।
कोरेणैकेन बालमुद्धृत्यापरेण प्लवमाना नदीवेगागतस्य कस्य-
चित्तरोः शाखामवलम्ब्य तत्र शिशुं निधाय नदीवेगेनोत्थमाना
केनचित्तरुलम्बेन कालभोगिनाऽहमदंशि । मदवलम्बीभूतो ब्रूहोऽय-
मस्मिन्देशे तीरमगमत् । गरलस्योद्दीपनतया मयि मृतायापरण्ये
कश्चन शरण्यो नास्तीति मया शोच्यते’ इति । ततो विषमविष-
ज्वालावलीढावयवा सा धरणीतले न्यपतत् । दयाविष्टहृदयोऽहं

धिता लब्धेति यावत् देवकीर्तिर्येन तम् । निर्भर्त्सिता स्वरूपेण मारस्य कंदर्पस्य
श्रुतिर्येन तम् । कुसुममिव कुसुमारं पेलवम् । अवगमय्य प्रापय्य । यात्रा
गमनम् । प्रसङ्गेन कमेण । कावेरी दक्षिणदेशस्था काविप्रदी । विलोलाक्षञ्जला
अलका यस्य तम् । उरतश्चोऽङ्कः । कान्तारं महारण्यम् । कुरयोः युगेन द्वन्द्वेन ।
बाष्पजलमश्रूणि । निजशोक एव शङ्कः शङ्कं तस्योत्पादनं तत्र क्षमं समर्थम् । कनी-
यान् । ‘युवालयोः कनन्यतरस्याम्’ इति कनादेशः । अग्रहारे नृपात्प्रतिग्रहेण
लब्धभूमिप्रदेशे ग्रामादौ वा । भूसुरस्य द्विजस्य । धात्र्युपमाता । मिषेण व्याजेन ।
तटिन्यां नद्याम् । प्लवमाना तरन्ती । भोगी सर्पः । अदंशि । कर्मणि लुङ् । ब्रूहो
वृक्षः । गरलस्य विषस्य । उद्दीपनतया प्रबलतरतया । शरण्यो रक्षिता । विषमं दुर्ध-
रम् । अविषहामित्यर्थः । विषमविषस्य ज्वालाभिरवलीढा व्याप्ता अवयवा यस्याः सा ।

मन्त्रबलेन विषयवस्थामपनेतुमक्षमः समीपकुञ्जेष्वोषधिविशेषमन्विष्य
प्रत्यागतो व्युत्क्रान्तजीवितां तां व्यलोकयम् । तदनु तस्याः पावक-
संस्कारं विरच्य शोकाकुलचेता बालमेनमगतिमादाय सत्यवर्मवृत्तान्त-
श्रवणवेलायां तन्निवासाग्रहारनामधेयस्याश्रुततया तदन्वेषणमशक्य
मित्यालोच्य भवदमात्यतनयस्य भवानेवाभिरक्षितेति भवन्तमेनमनयम् '
इति । तन्निशम्य सत्यवर्मस्थितेः सम्यगनिश्चिततया खिन्नमानसो
नरपतिः सुमतये मन्त्रिणे सोमदत्तं नाम तदनुजतनयमर्पितवान् ।
सोऽपि सोदरमागतमिव मन्यमानो विशेषेण पुपोष ।

एवं मिलितेन कुमारमण्डलेन बालकेलिरनुभवज्ञधिरूढानेकवाहनो
राजवाहनोऽनुक्रमेण चौलोपनयनादिसंस्कारजामतलमत । ततः सकल-
लिपिज्ञानं निखिलदेशीयभाषापण्डित्यं षडङ्गसहितवेदसमुदायको-
विदत्वं काव्यनाटकाख्यानकाख्या यिकेतिहासचित्रकथासहितपुराण-
गणनैपुण्यं धर्मशब्दज्योतिस्तर्कमीमांसादिसमस्तशास्त्रनिकरचातुर्यं कौ-
टिल्यकामन्दकीयादिनीतिपटलकौशलं वीणाद्यशेषवाद्यदाक्ष्यं संगीत-

दयया आविष्टं हृदय मस्य । मन्त्रबलेन मन्त्रसामर्थ्येन । अपनेतुं दूरीकर्तुम् । कुञ्जेषु
निकुञ्जेषु । व्युत्क्रान्तजीवितां मृताम् । तदनु ततः । पावकसंस्कारं विरच्यभिस्सकौरं
कृत्वा । चिताधिरुपेणं तस्याः शरीरमग्निमात्कृत्वेत्यर्थः । अगतिमशरण्याम् । अना-
धर्मित्यर्थः । एद्यमिति । कुमारमण्डलेन कुमारसमुदायेन । केलीः क्रीडाः । अधि-
रूढान्यनेकवाहनानि येन सः । चौलं चोपनयनं च चौलोपनयने । एते आर्दा यस्य
तत्संस्कारजातम् । तत्र चौलं ब्रह्मकर्म । 'तृतीये वर्षे चौलं यथाकुलधर्मं वा'
इति सूत्रम् । जन्मप्रभृति तृतीये वर्षे कुलधर्ममाह्वान्यग्निमन्वा केशसंनिवेशानां
करणम् । उपनयनं प्रसिद्धम् । लिपिरक्षरसंस्थानं तस्य ज्ञानम् । षडङ्गसहितस्य
वेदसमुदायस्य कोविदत्वं ज्ञातृत्वम् । 'शिक्षा कल्पो व्याकरणं निरुक्तं ज्योतिषां गणः ।
छन्दसां विचितिश्चैव षडङ्गो वेद उच्यते ॥' इति । आख्यानकानि चूर्णकानि । आख्या-
यिकाः बृहत्कथायाः । इतिहासः पुरावृत्तकथनम् । चित्रकथा रम्यकथा । एतैः
सर्वैः सहिते पुराणगणे ब्राह्मण्यादिपुराणसमुदाये नैपुण्यम् । धर्मशास्त्रं स्मृतयः ।
कण्वशास्त्रं व्याकरणम् । ज्योतिःशास्त्रं प्रसिद्धम् । तर्कशास्त्रं न्यायः । मीमांसा
पूर्वोत्तरभेदेन प्रसिद्धं शास्त्रम् । निकरः सङ्घः । कौटिल्यशास्त्रमर्थस्तत्प्रणीतम् ।

साहित्यहारित्वं मणिमन्त्रौषधादिमायाप्रपञ्चचञ्चुत्वं मातङ्गतुरङ्गादिबाह-
नारोहणपाटवं विविधायुधप्रयोगचर्चणत्वं चौर्यदुरोदरादिकपटकलाप्रौढत्वं
च तत्तदाचार्येभ्यः सम्यग्लब्ध्वा यौवनेन विलसन्तं कृत्येष्वनलसं
तं कुमारनिकरं निरीक्ष्य महीवल्लभः सः ' अहं शत्रुजनदुर्लभः '
इति परमानन्दममन्दमविन्दत ।

इति श्रीदण्डिनः कृतौ दशकुमारचरिते कुमारोत्पत्तिर्नाम प्रथम उच्छ्वासः ।

द्वितीयोच्छ्वासः ।

अथैकदा वामदेवः सकलकलाकुशलेन कुसुमसायकसंशयितसौ-
न्दर्येण कल्पितसौन्दर्येण साहसोपहसितकुमारेण सुकुमारेण जय-
ध्वनातपवारणकुलिशाङ्कितकरेण कुमारनिकरेण परिवेष्टितं राजा-
नमानतशिरसं समभिगम्य तेन तां कृतां परिचर्यामङ्गीकृत्य
निजचरणकमलयुगलमिलन्मधुकरायमाणकाकपक्षं विदलिष्यमाण-

कुामन्दकीयमिति प्रसिद्धम् । दाक्ष्यं दक्षता । साहित्यं शिल्पं नृत्यादिकलाः । हरि-
त्वं मनोहारित्वम् । मायाप्रपञ्चः कपटप्रबन्धः । चञ्चुत्वं कुशलत्वम् । ' तेन वित्तश्च-
ञ्चुपचणपा ' इति चञ्चुप् । चणत्वं कौशलम् । ' तेन वित्त- ' इति चणप् । दुरोदरं
युतम् । तत्तदाचार्येभ्यस्तेषु तेषु शास्त्रेषु निष्णातेभ्य आचार्येभ्य इत्यर्थः । विलसन्तं
शोभमानम् । अनलसमुद्यमशीलम् । महीवल्लभो राजा रावहंसः ।

इति श्रीदशकुमारचरितपूर्वपीठिकाटीकायां
पदव्यापिकाभिधायी प्रथम उच्छ्वासः ।

अथेति । सकलकलासु कुशलस्तेन । कुसुमसायकः कामः । संशयितं संकाशं
प्रापितम् । कल्पितं सोदर्यं बन्धुता येन तथा । साहसेनोपहसितो विहृतः कुमारी उग्रो
येन सः । जयध्वजः पताका । आतपवारणं छत्रम् । कुलिशं वज्रम् । एतैः रेखाभा-
नैराङ्कितौ करो यस्य तेन । परिवेष्टितं परिभूतम् । निजौ वामदेवस्येत्यर्थः चरणौ
तावेव कमले तयोर्बुगलं तस्मिन्मिलन्तः संयुक्ता ये मधुकरा इवाचरन्तः काकपक्षाः
शिखण्डकाः यस्य तम् । विदलिष्यमाणा उद्धरिष्यमाणा विपक्षाः क्षत्रयो

विपक्षं कुमारचयं गाढमालिङ्गच मितैस्त्यवाक्येन विहिताशीर-
म्यभाषत—‘ भूबल्लभ भवदीयमनोरथफलमिव समृद्धलावण्यं ता-
रुण्यं नुतमित्रो भवत्पुत्रोऽनुभवति । सहचरसमेतस्य नूनमेतस्य दि-
ग्विजयारम्भसमय एषः । तदस्य सकलक्लेशसहस्य राजवाहन-
स्य दिग्विजयप्रयाणं कियताम् ’ इति । कुमारः माराभिरामः रामो-
द्यपौरुषा रुषा भस्मीकृतारयो रथोपहसितसमीरणा रणाभियानेन
यानेनाभ्युदयाशंसं राजानमकार्षुः । तत्साचिव्यमितरेषा विधाय समु-
चितां बुद्धिमुपदिश्य शुभे मुहूर्ते सपरीवारं कुमारं विजयाय विसर्ज ।

राजवाहनो मङ्गलसूचकं शुभशकुनं विलोक्यन्देशं कंचिद-
तिक्रम्य विन्ध्याउर्वीमध्यमविशत् । तत्र हेतिहतिकिणाङ्कं का-
लायसर्ककेशकायं यज्ञोपवीतेनानुमेयविप्रभावं व्यक्तकिरातप्रभावं
लोचनयरुषं क्रमपि पुरुषं ददर्श । तेन विहितपूजनो राजवाहनो-

येन तम् । वयं समुदायम् । गाढं निर्भरम् । मितं च सत्यं च यद्वाक्यं तेन ।
‘ सत्यं मृदु प्रियम् ’ इति सत्यशब्दप्रयोगः । विहिता आशीरशीर्वादो येन सः ।
भवदीयानां मनोरथानामिच्छानां फलम् । समृद्धं परिपूर्णं लावण्यं यस्मिन् । नुतानि
स्तुतानि स्तुत्यानि वा मित्राणि येन यस्य वा सः । दिशां विजयस्तस्यारम्भस्तस्य
समयः कालः । सकलक्लेशसहस्य । सत्त्वशीलसंपन्नत्वात् । दिग्विजयेति ।
दिग्विजयं कर्तुमयं प्रदीयतामित्यर्थः । मारः कुंढर्ष इवाभिरामाः सुन्दराः । रामो
दाशरथिः स आद्यो येषां ते रामाद्यास्तेषां पौर्खं पराक्रम इव पौर्खं येषां ते ।
रथेन वेगेन । आवेशेमेति योक्त्व । उरुहसितो न्यक्कृतः समीरणो वायुर्यैः । रणम-
भियासीत्येतादृशेन । दानेन गमनेन । अभ्युदयस्य वृद्धेराशंसा विद्यते यस्य तम् ।
इतरेषां कुमारानाम् । विजयाय । विजयं कर्तुमित्यर्थः । ‘ तुमर्थाच्च भाववचनात् ’
इति चतुर्थी । राजवाहन इति । मङ्गलं शुभोदकं सूचयति तथा । शुभं शकुनं
निमित्तम् । हेतिभिः शक्यैर्वा इतिः प्रहारस्तस्य किणा व्रणजदिहानि तेषामङ्कः ।
यस्मिन् । कालायसं लोहं तदिव कर्कशः कठिनः कृष्यो यस्य । यज्ञस्य यज्ञार्थं वा
उपवीतं यज्ञोपवीतम् । अनुमार्तुं योग्यो विप्रभावो विप्रत्वे यम्येति तथा । व्यक्तः स्पष्टः
किरातस्य वनचरस्येव प्रभाको यस्य । लोचनयोः पक्षं कर्कशम् । दुर्दर्शनमिति यावत् ।

ऽभाषत—‘ ननु मानव जनसङ्गरहिते मृगहिते घारप्रचार कान्तारे विन्ध्याटवीमध्ये भवानेकाकी किमिति निषसति । भवदं-
सोपनीतं यज्ञोपवीतं भूसुरभावं द्योतयति । हेतिहेतिभिः किरात-
रीतिरनुमीयते । कथय किमेतत् ’ इति । ‘ तेजोमयोऽयं मानुष-
मात्रपौरुषो नूनं न भवति ’ इति मत्वा स पुरुषस्तद्वयस्यमुत्तानाम-
जनने विज्ञाय तस्मै निजवृत्तान्तमकथयत्—‘ राजनन्दन केचि-
दस्यामटव्यां वेदादिविद्याभ्यासमपहाय निजकुलाचारं दूरीकृत्य
सत्यशौचादिधर्मव्रातं परीहृत्य किल्बिषमन्विष्यन्तः पुलिन्दपुरोगमा-
स्तदन्नमुपभुञ्जाना बहवो ब्राह्मणब्रुवा निवसन्ति । तेषु कस्य-
चित्पुत्रो निर्दोषापात्रचारित्र्यो मातङ्गो नामाहं सह किरातबलेन ज-
नपदं प्रविश्य ग्रामेषु धनिनः स्त्रीबालसहितानानीयाटव्यां बन्धने
निधाय तेषां सकलधनमपहरन्तुद्वत्य वीतदयो व्यचरम् । कदा-
चिदेकस्मिन्कान्तारे मदीयसहचरगणेन जिघांस्यमानं भूसुरमेक-
मवलोक्य दयायत्तचित्तोऽब्रवीत्—‘ ननु पापाः न हन्तव्यो ब्राह्म-
णः ’ इति । ते रोषारुणनयना मां बहुधा निरभर्त्सयन् । तेषां

विहितं कृत्वा पूजनं संस्कारो यस्य सः । जनसङ्गेन रहिते विवर्जिते । मृगेभ्यो हितमनु-
कूलं तस्मिन् । घोरः प्रचारः संचारो यस्मिन्निति तथा । एकाक्यसहायः ।
‘ एकादाकिनिष्वासहाये ’ इत्याकिनिच्प्रत्ययः । अंसो भुजशिरः । उपनीतं गतं
प्राप्तम् । भूसुरभावं विप्रत्वम् । हेतिहेतिभिः शङ्खश्लारचिह्नैः । किरातरीति-
र्वनचरवृत्तिः । अनुमीयते उद्यते तर्क्यते । तेजोमयस्तेजःप्रचुरः । ‘ तत्प्रकृतव-
चने मयद् ’ इति मयद् । मानुषमात्रं मानुषप्रमाणं पौरुषं परम्परो यस्येति तथा ।
‘ प्रमाणे द्वयसज्जद्वय- ’ इति प्रमाणाथे मात्रच् । वेदादि । आदिशब्देन स्मृतिपु-
राणादीनि गृह्यन्ते । निजकुलाचारं विप्रविहितधर्मोन् । सत्यमवितथभाषित्वम् ।
शौचं शुचित्वम् । आदिशब्देन दयादमक्षान्तिज्ञान्वादि गृह्यते । धर्मनातं
कुलधर्मसमुदायम् । किल्बिषं पापम् । पुलिन्दा म्लेच्छजातिष्वेका जातिः । ते
पुरोगमा नेतारो येषां ते । उपभुञ्जाना भक्षयन्तः । ब्राह्मणब्रुवा ब्राह्मणाधमाः ।
कुत्सनार्थेऽत्र ब्रुवपदम् । निन्दापात्रं गर्भं चारित्र्यं यस्येतास्त्वः । वीता
दया यस्य सः । जिघांस्यमानं हन्तुमिष्ट्यमाचक्षम् । निरभर्त्सयन्तर्जितवन्तः

भाषणपारुष्यमसहिष्णुरहमवनिमुररक्षणाय चिरं प्रयुध्य तैरभिह-
तो गतजीवितोऽभवत् । ततः प्रेतपुरीषुपेक्ष्य तत्र देहधारिभिः पुरुषैः
परिवेष्टितं सभामध्ये रत्नस्वचित्तिहास्यसीनं शमनं • विलोक्य
तस्मै दण्डप्रणाममकरवत् । सोऽपि मामवक्ष्य चित्रगुप्तं नाम
निजामात्यमाहूय तमवोचत्—‘मन्विष नैषोऽमुष्य मृत्युसमयः ।
निन्दितचरितोऽप्ययं महीसुरनिमित्तं गतजीवितोऽभूत् । इतः प्रभृ-
विगलितकल्मषस्यास्य पुण्यकर्मकरणे रुचिरुदेष्यति । पापिष्ठैरनुभूयमा-
नमत्र यातनाविशेषं विलोक्य पुनरपि पूर्वशरीरमनेन गम्यताम्’ इति ।
चित्रगुप्तोऽपि तत्र तत्र संतप्तेष्वायसस्तम्बेषु बध्यमानान्, अत्युष्णीकृते
विततशरावे तैले निक्षिप्यमाणान्, लगुडैर्जर्जरीकृतावयवान्, निशित-
टङ्कैः परितक्ष्यमाणानपि दशयित्वा पुण्यबुद्धिमुपदिश्य माममुञ्चत् ।
तदेव पूर्वशरीरमहं प्राप्तो महाटवीमध्ये शीतलोपचारं रचयता मही-
सुरेण परीक्ष्यमाणः शिलायां शयितः क्षणमतिष्ठत् । तदनु विदितोदन्तो
मदीयवंशैर्बन्धुगणः सहसाऽऽगत्य मन्दिरमानीय मामपक्रान्तव्रणमकरोत् ।
द्विजन्मा कृतज्ञो मध्यमक्षरशिक्षां विधाय विविधागमतन्त्रमाख्याय कल्मष-
क्षयकारणं सदाचारमुपदिश्य ज्ञानेक्षणगम्यमानस्य शशिखण्डशेखरस्य

भाषणपारुष्यं कठोरवचांसि । असहिष्णुः सोढुमसमर्थः । ‘अलंकृन्निराकृम्—’ इती-
ष्णुच् । प्रेतपुरी यमनगरीम् । रत्नैः खचितं प्रत्युप्तं यस्मिन्नासन्नं तत्रासीनम् । शमनं
यमम् । दण्डप्रणामं दण्डवद्भूमौ शयित्वा प्रणाममित्यर्थः । विगलितं नष्टं कल्मषं पापं
यस्य तस्य । रुचिः प्रीतिः । उदेष्यत्युत्पत्स्यते । अतिशयेन पापाः पापिष्ठाः । ‘अति-
शायने तमाबिष्ठनौ’ इतीष्ठन् । अयस इमे आयसाश्च ते स्तम्भास्तेषु । विततो विस्तीर्णो
यः शरावः पात्रविशेषः । ‘कडई’ इति भाषायाम् । जर्जरीकृताः । अर्थात्प्रहारेः ।
निशितास्तीक्ष्णास्तेजिताष्टङ्काः पाषाणदारणास्तैः परितक्ष्यमाणान्परितस्तक्षणेन
तनूकिदमाणान् । रचयता कुर्वता । विदित उदन्तो वर्ता येन तथा ।
अपक्रान्ताधिकंतिस्ता व्रणाः प्रहारस्थानानि यस्य तादृशः । अक्षराणां शिक्षो-
पदेशः । विविधागमानां शास्त्राणां तन्त्रं सिद्धान्तम् । कल्मषस्य पापस्य यः क्षय-
स्तस्य कारणं निमित्तम् । सदाचारं सदैववर्धितं मार्गम् । ज्ञानेक्षण-
न तु चर्मवधुषा गम्यमान आसायः प्राप्यस्तस्य । शशिनः खण्डः कल्मसां शेखरो-

पूजाविधानमभिधाय पूजां मत्कृतामङ्गीकृत्य निरगात् । तदारभ्याहं
 किरातकृतसंसर्गं बन्धुकुलवर्गमुत्सृज्य सकललोकैकगुरुमिन्दुकलावतंसं
 चेतसि स्मरन्स्मिन्कानने दूरीकृतकलङ्को वसामि देव भवते विज्ञा-
 पनीयं रहस्यं किञ्चिदस्ति । आगम्यताम् ' इति । स वयस्यगणादप-
 नीय रहसि पुनरेनंभाषत—' राजन्, अतीते निशान्ते गौरीपतिः
 स्वमसंनिहितो निद्रामुद्रितलोचनं विबोध्य प्रसन्नवदनकान्तिः प्रश्रया-
 नतं मामवोचत्—'मातङ्ग, दण्डकारण्यान्तरालगामिन्यास्तटिन्यास्तीर-
 भूमौ सिद्धसाध्याराध्यमानस्य स्फटिकलिङ्गस्य पश्चादद्रिपतिकन्यापद-
 पङ्क्तिचिह्नितस्याश्मनः सविधे विधेराननमिव किमपि बिलं विद्यते ।
 तत्प्रविश्य तत्र निक्षिप्तं ताम्रशासनं शासनं विधातुरिव समादाय
 विधिं तदुपदिष्टं दिष्टविजयमिव विधाय पाताललोकाधीश्वरेण भवता
 भवितव्यम् । भवत्साहाय्यकरो राजकुमारोऽद्य श्वो वा समागमि-
 ष्यति ' इति । तददेशानुगुणमेव भवदागमनमभूत् । साधनाभिला-
 षिणो मम तोषिणो रचय साहाय्यम् ' इति । ' तथा ' इति राज-

ऽवतंसो यस्य तस्य । धूर्जेदित्यर्थः । विधानं विधिम् । अभिधाय कथयित्वा ।
 तदारभ्य ततः प्रभृति । किरातैः कृतः संसर्गो येन तथा । सकललोकानामेकं मुख्यं
 गुणम् । इन्दुकला अवतंसः शिरोभूषणं यस्य तम् । दूरीकृतकलङ्को निष्पापः । रहस्यं
 गुह्यम् । रहस्येकान्ते । निशाया अन्ते प्रत्यूषे । संनिहितः समीपमागतः । निद्रया
 मुष्रिते निमीलिते लाञ्छने याय तम् । प्रश्रयेण विनयेनानतं प्रहम् । अन्तरालं मध्यम् ।
 तटिन्या नद्याः । सिद्धाः साध्याश्च तैराराध्यमानस्य पूज्यमानस्य । 'पिशाचो मुख्यकः
 सिद्धः,' 'महाराजिकसाध्याश्च' इत्युभयत्राप्यमरः । तत्र सिद्धा देवयोनिविशेषाः,
 साध्या गणदेवताः । स्फटिकलिङ्गस्य स्फटिकनिर्मितलिङ्गस्य विशिष्टाकृतः शंकर-
 शरीरस्य । ३ द्रिपतिर्हिमालयस्तटकन्या पार्वती तस्याः पदपङ्क्त्या चिह्नितस्य अश्मनो
 प्राग्गः । सविधे समीपे । निक्षिप्तं स्थापितम् । ताम्रशासनं ताम्राष्टम् । शासन-
 माज्ञा । विधिं कल्पम् । तदुपदिष्टं तेन ताम्रशासनेनोपदिष्टम् । 'तदुपरिष्ठम्' इति
 पाठो तदुपरि तिष्ठतीत्यसौ तम् । दिष्टमष्टं तस्य विजयः । अशीश्वरः । 'राजा तु
 प्रणताशेषसामन्तः स्यादशीश्वरः' इत्यमरः । अनुगुणमनुरूपम् । साधनमु-
 पायस्तमभिलषतीति तथा । तोषिण आनन्दयुक्तस्य । रचय कुर्वित्यर्थः ।

आहनः साकं मातङ्गेन नमितोत्तमाङ्गेन विहायार्धरात्रे निद्रापरतन्त्रं मित्र-
गणं वनान्तरमवाप । तदनु तदनुचराः कल्थे साकल्थेन राजकुमारम-
नवलोकयन्तो विषण्णहृदयास्तेषु तेषु वनेषु सम्यगन्विष्टान्वेक्षमाणा
एतदन्वेषणमनीषया देशान्तरं चरिष्णवोऽतिसहिष्णवो निश्चितपुनःसंगम-
संकेतस्थानाः परस्परं वियुज्य ययुः ।

लोकैकवीरेण कुमारेण रक्ष्यमाणः संतुष्टान्तरङ्गो मातङ्गोऽपि
बिलं शशिशेखरकथिताभिज्ञानपरिज्ञातं निःशङ्कं प्रविश्य गृहीत-
ताम्रशासनो रसातलं पथा तेनैवोपेत्य तत्र कस्याचिन्वितानस्य निकटे
केलीकाननकासारस्य विततसारसस्य समीपे नानाविधेनैशशासन-
विधानोपपादितेन हविषा होमं विरच्य प्रत्यूहपरिहारिणि सविस्मयं
विलोकयति राजवाहने समिदाज्यसमुज्ज्वलिते ज्वलने पुण्यगोहं देहं
मन्त्रपूर्वकमाहुतीकृत्य तडित्समानकान्तिं दिव्यां तनुमलभत ।
तदनु मणिमयमण्डनमण्डलमण्डिता सकललोकललललललललमभूता

साकमित्यव्ययं सहेत्यर्थे । नमितमुत्तमाङ्गं शीर्षं येन तेन । निद्रापरतन्त्रं
निशधीनम् । अनुचराः सचिवा अनुगामिनः । कल्थे प्रातःकाले । 'प्रत्यूहो-
ऽहर्मुखं कल्थमुषःप्रालुषसी अपि' इत्यमरः । साकल्थेन समप्रतः । विषण्णं किञ्चिद्
हृदयं येषां ते । तेषु तेष्वखिलेषु । मनीषया बुद्ध्या । चरिष्णवो गन्तु-
मनसः । 'अलंकृतम्' इतीप्शुच्प्रत्ययः । पुनः संगमः पुनःसंगमस्तस्य संकेत-
स्थानम् । निश्चितं निर्णीतं पुनःसंगमसंकेतस्थानं यैस्ते । वियुज्य वियुज्य
भूत्वा । लोकैकैकेति । लोकैकवीरः प्रधानमोघः । रक्ष्यमाणः इति कर्मणि
शानच् । संतुष्टान्तरङ्गो हृष्टमनाः । अभिज्ञानं विद्वत् । रसातलं पातालम् ।
केलीकाननं क्रीडावनम् । कासारः सरः । विततं बहवः सारसाः पक्षि-
विशेषा यत्र । 'विगत-' इति पाठे नष्ट इत्यर्थः । नानाविधेनानेकप्रकारेण ।
उपपादितेन संपादितेन । हविषा हव्यते तद्धविस्तेषु । आज्वादिवाज्जगज्ज्येतेत्यर्थः । प्रत्यूहो
सिद्धिः । विलोकयति सति । समिधश्चाज्यं च तैः समुज्ज्वलिते दीपिते । ज्वलनेऽग्नौ ।
पुण्यस्य गोहं वसतिस्थानम् । देहविशेषणमेतत् । आहुतीकृत्याग्नौ क्षिप्त्वा । तद्दि-
व्यम् । दिव्यां देवतार्हम् । तनुं शरीरम् । मणिमयानि मणिप्रचुराणि ।
'तत्प्रकृतवचने [प्राप्नुवन् प्रकृतं प्रस्तुतं तस्य वचने] मयद्' इति मयद् ।
मण्डनानि भूषणानि । मण्डितोपशोभिता । ललामभूता भूषणभूता । विनीता

कन्यका काचन विनीतानेकसखीजनानुगम्यमाना कलहंसगत्या शनै-
 रागत्यावनिपुरोत्तमाय मणिमेकमुज्ज्वलाकारमुपायनीकृत्य तेन ' का
 त्वंभं ' इति पृष्टा सोत्कण्ठा कलकण्ठस्वनेन मन्दं मन्दमुदञ्जलिरभा-
 षत—' भूसुरोत्तम, अहमसुरोत्तमनन्दिनी कालिन्दी नाम । मम
 पिताऽस्य लोकस्य शासिता महानुभावो निजपराक्रमासहिष्णुना
 विष्णुना दूरीकृतामरे समरे यमनगरातिथिरकारि । तद्वियोग-
 शोकसागरमग्नां मामवेक्ष्य कोऽपि कारुणिकः सिद्धतापसोऽमा-
 षत— ' बाले, कश्चिद्दिव्यदेहधारी मानवो नवो बलमस्तव भूत्वा सकलं
 रसातलं पालयिष्यति ' इति । तदादेशं निशम्य घनशब्दोन्मुखी
 चातकी वर्षागमनमिव तवालोकनकाङ्क्षिणी चिरमतिष्ठम् । मन्मनोरथ-
 फलायमानं भवदागमनमवगम्य मद्राज्यावलम्बभूतानामनुमत्या मदन-
 कृतसारथ्येन मनसा भवन्तमागच्छम् । लोकस्यास्य राज्यलक्ष्मीमङ्गी-
 कृत्य मां तत्सपत्नीं करोतु भवान् ' इति । मातङ्कोऽपि राजबाहना-
 नुमत्या तां तरुणीं परिणीय दिव्याङ्गनालाभेन हृष्टतरो रसातलराज्य-
 मुररीकृत्य परमानन्दमासदा ।

वञ्चयित्वा वयस्यगणं समागतो राजबाहनस्तदवलोकनकौतूह-
 लेन भुवं गमिष्णुः कालिन्दीदत्तं क्षुत्पिपासादिक्लेशनाशनं मणिं साहाय्य-
 करणसंतुष्टान्मातङ्गाल्लब्ध्वा कंचनाध्वानमनुवर्तमानं तं विसृज्य
 बिलपथेन तेन निर्ययौ । तत्र च मित्रगणमनवलोक्य भुवं बभ्राम ।

नम्रा । कलहंसस्य गत्या । मन्थरगत्येत्यर्थः । अवनिपुरोत्तमाय द्विज-
 श्रेष्ठाय । उज्ज्वलाकारं दीप्तम् । उपायनीकृत्य । उपायनं दत्त्वेत्यर्थः । सोत्कण्ठा
 उत्कण्ठया सहिता । कलकण्ठः कोकिलः । उदञ्जलिः प्रवृद्धाञ्जलिः । शासिता
 गलकः । महाननुभावः प्रभावो यस्यैतादृशः । असहिष्णुना सहनासमर्थेन ।
 दूरीकृताः । पराजिता इति यावत् । अमरा देवा यस्मात् । यमनगरस्या-
 तिथिरकारि इत इत्यर्थः । तेन वियोगस्तस्मादुद्भूतो यः शोकः स एव सागरस्त-
 स्मिन्ममाम् । कारुणिकोऽनुकम्पावान् । सिद्धतापसो हस्तघृतसिद्धिस्तपस्वी । बल्लभो
 रमणः । घनशब्दो मेघशब्दः । तस्योन्मुखी उन्नतं मुखं यस्या इति
 तथा । फलायमानं फलवदाचरति तथा । मम राज्यस्यावलम्बभूतानाममा-
 त्यानामनुमत्या । मदनेन कृतं सारथ्यं यस्यैतादृशेन । समानः पतिर्यस्याः
 सा सपत्नी । तस्या राजलक्ष्म्याः सपत्नीम् । उररीकृत्य स्वाक्षयम् ।
 वञ्चयित्वा । वञ्चयित्वा प्रतार्य । कौतूहलेन कौतुकेन । कालिन्दी रसा-
 तलगतमातङ्गपत्नी । नाशयतीति नाशनस्तम् । उपशम्ये प्रामांते ।

भ्रमंश्च विशालोपशस्ये कमप्याक्रीडमासाद्य तत्र विशिश्रमिषुरान्दोलि-
कारूढं रमणीसहितमासजनपरिवृतमुद्याने समागतमेकं पुरुषमपश्यत् ।
सोऽपि परमानन्देन पल्लवितचेता विकसितवदनारविन्दः “ मम स्वामी
सोमकुलावतंसो विशुद्धयशोनिधी राजवाहन एषः । महामाम्यतयाऽकाण्ड
एवास्य पादमूलं गतवानस्मि । संप्रति महाश्रयनोत्सवो जातः ” इति
ससंभ्रममान्दोलिकाया अवतीर्य सरभसपदविन्यासविलासिहर्षोत्कर्ष-
चरितस्त्रिचतुरपदान्युद्धतस्य चरणकमलपुगलं गलदुलसन्मल्लिकावल-
येन मौलिना पस्पर्श । प्रमोदाश्रुपूर्णो राजा पुलकिताङ्गं तं गाढ-
मालिङ्ग्य ‘ अये सौम्य सोमदत्त ’ इति व्याजहार । ततः कस्यापि
पुनागभूरुहस्य प्रच्छायशीतले तले संविष्टेन मनुजनाथेन सप्रणयम-
भाणि—‘ सखे कालमेतावन्तं देशे कस्मिन् प्रकारेण केनास्थायि
भवता, संप्रति कुत्र गम्यते, तरुणी केयम्, एष परिजनः संपादितः
कथम्, कथम् ’ इति । सोऽपि मित्रसंदर्शनव्यतिकरापगतचिन्ताज्वरा-
तिशयो मुकुलितकरकमलः सविनयमात्मीयप्रचारप्रकारमवोचत्—

इति श्रीदण्डिनः कृतौ दशकुमारचरिते द्विजोपकृतिर्नाम द्वितीय उच्छ्वासः ।

आक्रीड उद्यानम् । विशिश्रमिषुर्विश्रमितिमुमिच्छुः । आन्दोलिका दोला । पल्लवितं
विकसितं प्रसन्नमिति यावत् चेतोऽन्तःकरणं यस्य स तथा । वदनं
अरविन्दं कमलमिव । सोमकुलस्य चन्द्रवंशस्य । अवतंसो भूषणम् । विशु-
द्धोऽतिशुद्धो यशोनिधिर्यस्य । ‘ निधिः राजवाहनः ’ इति श्लेषः । अकाण्डे सहसा ।
ससंभ्रमं सत्वरं सादरं च । रभसेन सहेति सरभसः । सरभसो यः पदविन्यासस्तस्य
यो विलासस्तद्वान् । हर्षोत्कर्षो हर्षातिरेकश्चरिते यस्य सः । पश्चात्कर्मधारयः । त्रिचतुर-
पदानि श्रीणि वा चत्वारि वा । उद्धतस्य प्रत्युद्यातस्य । मल्लिका पुष्पविशेषः ।
गलदुलसदुल्लसदुद्धतं च मल्लिकावल्यं यस्य तेन । मौलिना शीर्षेण । प्रमोदाश्रुभिः
पूर्णः । पुलका अस्य संजातास्तत् पुलकितं हृषितरोमाश्चमङ्गं यस्य तम् । गाढं दृढम् ।
पुनागः केसरः । भूरुहो वृक्षः । संविष्टेनोपविष्टेन । मित्रसंदर्शनमेव व्यतिकरस्तेना-
पगतचिन्ता एव ज्वरस्तस्यातिशयो यस्य । व्यतिकरो व्यापारः । ‘ व्यतिकरः
समाख्यातो व्यसनव्यतिषङ्गयोः ’ इति विश्वः । मुकुलिते करकमले यस्य । मुकुलित-
करकमलः संयोजितकरयुगलः । बद्धाञ्जलिरिति यावत् । प्रचरो यात्रा भ्रमणम् ।

इति श्रीदशकुमारचरितपूर्वपीठिकाटीकायां

पदपीठिकाभिधायी द्वितीय उच्छ्वासः ।

तृतीयोच्छ्वासः ।

‘देव, भवच्चरणकमलसेवामिलाषीभूतोऽहं भ्रमन्नेकस्यां वनावनौ पिपासाकुलो लतापरिवृतं शीतलं नदमलिलं पिवन्नुज्ज्वलाकारं रत्नं तत्रैकमद्राक्षम् । तदादाय गत्वा कंचनाध्वानमम्बरमणोरत्युष्णतया गन्तुमक्षमो वनेऽस्मिन्नेव किमपि देवतायतनं प्रविष्टो दीनाननं बहु-
तनयसमेतं स्वविरमहीसुरमेकमवलोक्य कुशलमुदितदयोऽहमपृच्छम् । कार्पण्यविवर्णवदनो महदाशापूर्णमानसोऽवोचदग्रजन्मा—‘महाभाग, सुतानेतान्मातृहीनाननकैरुपायै रक्षन्निदानीमस्मिन्कुदेशे भैक्ष्यं संपाद्य दददेतेभ्यो वसामि शिवालयेऽस्मिन्’ इति । ‘भूदेव, एतत्कटकाधि-
पती राजा कस्य देशस्य, किं नामधेयः, किमत्रागमनकारणमस्य’ इति पृष्टोऽभाषत महीसुरः—‘सौम्य, मत्तकालो नाम लाटेश्वरो देशस्या-
स्य पालयितुर्वीरकेतोस्तनयां वामलोचनां नाम तरुणीरत्नमसमान-
लावण्यं श्रावंश्रावमवधूतदुहितृप्रार्थनस्य तस्य नगरीमरौत्सीत् । वीरकेतु-
रपि भीतो महदुपायनमिव तनयां मत्तकालायादात् । तरुणीलम-
दृष्टचेता लाटपतिः ‘परिणेत्या निजपुर एव’ इति निश्चित्य गच्छन्निज-
देशं प्रति संप्रति मृगयादरेणात्र वने सैन्यवासमकारयत् । कन्यासारणे

वेवेति । वनावनौ काननभूमौ । पातुमिच्छा पिपासा तथाऽऽकुलः । अम्बरमणिः सूर्यः । देवतायतनं मन्दिरम् । दीनं दैन्यव्याप्तमाननं यस्य । उदिता उत्पन्ना दया यस्य सः । कार्पण्यं कृपणस्य भावः । दैन्यमित्यर्थः । विवर्णं विगतवर्णं पाण्डु । महदाशेति प्रयोगश्चिन्त्यः । महति कार्ये आशा इति वा व्याख्येयम् । अग्रजन्मा ब्राह्मणः । भैक्ष्यं भिक्षावृत्त्या संपादितमन्नादि । कटकस्य निवेशित-
सैन्यस्य । किं नामधेयं यस्येति बहुव्रीहिः । लाट इति देशनाम । तरुणीषु रत्नम् । ‘जातौ जातौ यदुत्कृष्टं तद्वत्तमभिधीयते’ इति । असमानमनुष्मं लावण्यं सौन्दर्यं यस्य तत् । श्रावं श्रावमिति णमुलन्तमेतत् । असकृच्छब्दे-
त्यर्थः । आभीक्ष्ये णमुल् । अवधूता तिरस्कृता दुहितुः प्रार्थना तत्कृताऽभ्यर्चना-
येन । अरौत्सीदभिधुयोज । मृगयादरेण मृगयानुरोधेन । कन्यायाः सारणे प्रापणे । कन्यासारणेति पाठे कन्यैव सारो धनं तेन । ‘सारो बले स्थिरशि च मज्झि पुंस्ति

नियुक्तो मानपालो नाम वीरकेतुमन्त्री मानधनश्चतुरङ्गबलसम-
न्वितोऽन्यत्र रचितशिबिरस्तं निजनाथावमानखिन्नमानसोऽन्तर्बिभेद '
 इति । ' विप्रोऽसौ ब्रह्मतनयो विद्वान्निर्धनः स्थविरश्च दानयोग्यः ' इति
तस्मै करुणापूर्णमना रत्नमदाम् । परमाह्लादविकसिताननोऽभिहिता-
नेकाग्निः कुत्रचिदग्रजन्मा जगाम । अध्वश्चमखिन्नेन मया तत्र निर-
वेशि निद्रासुखम् । तदनु पश्चान्निगडितषाड्युगलः स भूसुरः कशा-
घातचिह्नितगात्रोऽनेकनैस्त्रिशिकानुयातोऽभ्येत्य माम् ' असौ दस्युः '
 इत्यदर्शयत् । परित्यक्तभूसुरा राजभटा रत्नावाप्तिप्रकारं मदुक्तमना-
कर्ण्य भयरहितं मां गाढं नियम्य रज्जुभिरानीय कारागारम् ' एते तव
सखायः ' इति निगडितान्कांश्चिन्निर्दिष्टवन्तो मामपि निगडितचरण
युगलमकर्णुः । किं कर्तव्यतामूढेन निराशक्लेशानुभवेनावीचि मया—' ननु
पुरुषा वीर्यपुरुषाः, निमित्तेन केन निर्बिंशथ कारावासदुःखं दुस्तरम् ।
यूयं वयस्या इति निर्दिष्टमेतैः, किमिदम् ' इति । तथाविधं मामवेक्ष्य
भूसुरान्मया श्रुतं लाटपतिवृत्तान्तं व्याख्याय चौरवीराः पुनरवोचन्—
' महाभाग, वीरकेतुमन्त्रिणो मानपालस्य किंकरा वयम् । तदाज्ञया
लाटेश्वरमारणाय रात्रौ सुरङ्गाद्वारेण तदगारं प्रविश्य तत्र राजाभा-
वेन विषण्णा बहु धनमपहृत्य महाटवीं प्राविशाम । अपरेद्युश्च पदा-

जले धने ' इति मेदिनी । मान एव धने यस्येति तथा । शिबिरं सैन्य-
वासस्थानम् । ' तच्छ ' इति ख्यातम् । नाथः स्वामी राजा । विभेद भेदं चकार ।
अभिहिता उच्चारिताः । दत्ता इति यावत् । अनेकाशिषो येन सः । निद्रासुखं निर-
वेद्यसुमुक्तम् । अहं निद्रावशोऽभवमित्यर्थः । पश्चात्पृष्ठदेशे निगडितं
शृङ्खलादिना बद्धं षाड्युगलं यस्येति तथा । दत्तपश्चाद्वन्ध इत्यर्थः । कशायाः कशाया
वा घात आघातो वा ताडनम् । नैस्त्रिशिकाः स्वहवारिणः । दस्युद्वारः ।
परित्यक्तो बन्धनान्मुक्तो भूपुरो येस्ते । रत्नस्यावाप्तेः प्रकारम् । रज्जु-
भिर्दोरकैः । कारागारं बन्धनगृहम् । निगडितान्बद्धान् । किं कर्तव्यतायां तद्विषये
ब्रुवः किं कर्तव्यमित्युज्ज्वलित्यर्थः । वीर्येण पुराक्रमेण परयाः कठिनाः । निमि-
त्तेन कारणेन । निर्बिंशथानुभवथ । व्याख्याय कथयित्वा । चौराश्च ते वीराश्च ।
सुरङ्गा विलपथः । अगारं गृहम् । विषण्णाः खिन्नाः । पदानि पादप्रतिमास्ता

न्वेषिणो राजानुचरा बहवोऽभ्येत्य धृतधनचयानस्मान्परितः परिवृत्स्य
 दृढतरं बद्धा निकटमानीय समस्तवस्तुशोधनवेलायामेकस्यानध्यरत्नेस्या-
 भावेनास्मद्विषयं माणिक्यादानायास्मान्किलाशङ्कलयन्' इति । श्रुतरत्न-
 रत्नावलोकनस्थानोऽहम् ' इदं तदेव माणिक्यम् ' इति निश्चित्य भूदेव-
 दाननिमित्तां दुरवस्थामात्मनो जन्म नामधेयं युष्मदन्वेषणपर्यटनप्रकारं
 चाभाष्य समयोचितैः संलापैर्मैत्रीमकार्षम् । ततोऽर्धरात्रे तेषां मम च
 शृङ्खलाबन्धनं निर्भिद्य तैरनुगम्यमानो निद्रितस्य द्वाःस्थगणस्यैयुधजाल-
 मादाय पुररक्षान्पुरतोऽभिमुखगतान्पटुपराक्रमलीलयाऽभिद्राव्य मान-
 पालशिबिरं प्राविशम् । मानपालो निजकिंकरेभ्यो मम कुलाभिमानवृत्तान्तं
 तत्कालीनं विक्रमं च निशम्य मामार्चयत् । परेशुर्मत्तकालेन प्रेषिताः
 केचन पुरुषा मानपालमुपत्यं ' मन्त्रिन् मदीयराजमन्दिरे सुरङ्गया बहु
 धनमपहृत्य चौरवीरा भवदीयं कटकं प्राविशन् । तानर्पय । नो चेन्म-
 हाननर्थः संमविष्यति ' इति क्रूरतरं वाक्यमब्रुवन् । तदाकर्ण्य रोषा-
 रुणितनेत्रो मन्त्री ' लाटपतिः कः, तेन मैत्री का, पुनरस्य वराकस्य
 सेवया किं लभ्यम् ' इति तान्निरभर्त्सयत् । ते च मानपालेनोक्तं
 विप्रलापं मत्तकालाय तथैवाकथयन् । कुपितोऽपि लाटपतिर्दोर्वीर्य-
 गर्वेणाल्पसैनिकसमेतो योद्धुमभ्यगात् । पूर्वमेव कृतरणनिश्चयो
 मानी मानपालः संनद्धयोधो युद्धकामो भूत्वा निःशङ्कं निरगात् ।

अन्विष्यन्तीति पदान्वेषिणः । शोधनमन्वेषणम् । अनर्घ्यममूल्यम् । महामूल्य-
 मित्यर्थः । माणिक्यस्य आदानाय ग्रहणाय । अशृङ्खलयन् शृङ्खलाभिर्निगडितानकुर्वन् ।
 श्रुतं रत्नस्य रत्नावलोकनस्य च स्थानं येन सः । भूदेवेति । विप्रदानात्
 संजाताम् । दुरवस्थां संकटम् । नामधेयं नाम । युष्मच्छन्देन राजबाह्वनग्रहणम् ।
 द्वारि तिष्ठन्ति ते द्वाःस्थास्तेषां गणस्तस्य । आयुधानां जालं सङ्ग्रहम् । पुर-
 रक्षान्पुररक्षणनियुक्तपुखान् । अभिद्राव्य प्रपलाप्य । तत्काले भवं तत्काली-
 नम् । भवदीयं युष्माकम् । रोषेणारुणिते नेत्रे यस्य तथा । वराकस्य नाबस्य ।
 निरभर्त्सयद्विकचकार । विप्रलापं विरोधोक्तिम् । दोर्वीर्यं भुजबलम् । सैनिका
 योद्धारः । कृतरणनिश्चयः कृतयुद्धव्यवसायः । संनद्धाः सज्जाः । वर्मिता इति

अहमपि सबहुमानं मन्त्रिदत्तानि बहुलतुरङ्गमोपेतं चतुरसारथिं रथं
च दृढतरं कवचं मदनुरूपं चापं च विविधज्ञाणपूर्णं तूणीरद्वयं रण-
समुचितान्यायुधानि गृहीत्वा युद्धसंनद्धो मदीयबलविश्वासेन रिपूद्वर-
णोद्युक्तं मन्त्रिणमन्वगाम् । परस्परमत्सरेण तुमुलसंगरकरमुमयसैन्यम्
तिक्रम्य समुल्लसद्भुजाटोपेन बाणवर्षं तदङ्गे विमुञ्चन् रारतिं प्राहरम् ।
ततोऽतिरयतुरङ्गमं मद्रथं तन्निकटं नीत्वा शीघ्रलङ्घनोपेततदीयरथो-
ऽहमरातेः शिरःकर्तनमकार्षम् । तस्मिन्निपतिते तदवशिष्टसैनिकेषु पलायि-
तेषु नानाविधहयगजादिवस्तुजातमादाय परमानन्दसंनतो मन्त्री गमानेक-
विधां संभावनामकार्षत् । मानपालप्रेषितात्तदनुचरादेतदखिलमुदन्त-
जातमाकर्ष्य संतुष्टमना राजाऽभ्युद्धतो मदीयपराक्रमे विस्मयमानः समहो-
त्सवममात्यबान्धवानुमत्या शुभदिने निजतनयां मह्यमदात् । ततो
यौवराज्याभिषिक्तोऽहमनुदिनमाराधितमहीपालचित्तो वामलोचनयाऽनया
सह नानाविधं सौख्यमनुभवन्भवद्विरहवेदनाशल्यमुलभैकल्यहृदयः
सिद्धादेशेन सुहृज्जनावलोकनफलं प्रदेशं महाकालनिवासिनः परमेश्वर-
स्याराधनायाद्य पत्नीसमेतः समागतोऽस्मि । मत्तवत्सलस्य गौरीपतेः
कारुण्येन त्वत्पदारविन्दसंदर्शनानन्दसंदोहो मया लब्धः । इति ।

तन्निशम्याभिनन्दितपराक्रमो राजवाहनस्तन्निरपराधदण्डे देवमुपा-

यावत् । योधा यस्य सः । बहुलैः महाकायैः तुरङ्गमैरुपेतम् । चतुरसारथिमिति
बहुव्रीहिः । कवचं वर्म । 'चिलस्रत' इति भाषायाम् । तूणीर इषुधिः । 'भाता'
इति श्रूयातः । उद्धरणशुद्धेदः । तुमुलः संकुलः संगरो युद्धम् । समुल्लसन्त्यौ भ्राज-
माने भुजे बाहु तयोः आटोपो गर्वः । बाणानां वर्षो वृष्टिः । अरारतिं शत्रुम् ।
अतिरया वेगवन्तस्तुरङ्गमा यस्य तम् । शीघ्रं लङ्घनमाक्रमणं तेन उपेतः प्राप्तः तस्येयं
तदीयो रथो येन । तद्वथं गन्वेत्यर्थः । संनतो युक्तः । संभावनां सत्कारम् । अभ्यु-
द्भूतः संज्ञानार्थं प्रख्यातः । युवा चासौ राजा चेति युवराजः । तस्य भावः यौवराज्यम् ।
आराधितं संतोषितम् । शल्यं शङ्कुम् । विकलस्य भावो वैकल्यं विह्वलत्वम् ।
अवतो विरहस्तस्य वेदना एव शल्यानि तेभ्यः सुलभं वैकल्यं यस्य तादृक् हृदयं
जस्य । महाकालेत्याख्यस्थले निवसतीति तम् । संदोहोऽतिशयः । तच्चित्ति ।
निशम्य श्रुत्वा । अभिनन्दितः स्तुतः पराक्रमो येन । दण्डः कारावासादिकपः ।

लभ्य तस्मै क्रमेणात्मचरितं कथयामास । तस्मिन्नवसरे पुरतः पुष्पोद्भवं विलोक्य ससंभ्रमं निजनिटिलतटस्पृष्टचरणाङ्गुलिमुदञ्जलिममुं गाढ-
मालिङ्गचान्भ्दबाष्पसंकुलसंपुल्लोचनः 'सौम्य सोमदत्त, अयं स पुष्पोद्भवः' इति तस्मै तं दर्शयामास । तौ च चिरविरहदुःखं विसृज्या-
न्योन्यालिङ्गनसुखमन्वभूताम् । ततस्तस्यैव महीरुहस्य च्छायाया-
मुपविश्य राजा सादरहासमभाषत—'वयस्य, भूसुरकार्यं करिष्णुरहं मित्रगणो विदितार्थः सर्वथाऽन्तरायं करिष्यतीति निद्रितान्भवतः परित्यज्य निरगाम् । तदनु प्रबुद्धो वयस्यवर्गः किमिति निश्चित्य मदन्वे-
षणाय कुत्र गतवान् । भवानेकाकी कुत्र गतः' इति । सोऽपि ललाटतटचुम्बदञ्जलिपुटः सविनयमलपत्—

इति श्रीदण्डिनः कृतौ दशकुमारचरिते सोमदत्तचरितं नाम तृतीय उच्छ्वासः ।

चतुर्थोच्छ्वासः ।

'देव, महीसुरोपकारायैव देवो गतवानिति निश्चित्यापि देवेन गन्तव्यं देशं निर्णेतुमशक्तवानो मित्रगणः परस्परं विशुज्य दिशु देव-
मन्वेष्टुमगच्छत् । अहमपि देवस्यान्वेषणाय महीमटन्कदाचिदम्बरमध्य-
गतस्याम्बरमणेः किरणमसहिष्णुरेकस्य गिरितटमहीरुहस्य प्रच्छाय-
शीतले तले क्षणमुपाविशम् । मम पुरोभागे दिनमध्यसंकुचितसर्वा-
वयवां कूर्माकृतिं मानुषच्छायां निरीक्ष्योन्मुखो गगनतलान्महारयेण पतन्तं पुरुषं कंचिदन्तराल एव दयोपनतहृदयोऽहमवलम्ब्य शनैरवनितले

उपात्म्य गार्हत्वा । निजं निटिलं ललाटं तस्य तटेन स्पृष्टः चरणयोरङ्गुल्यो-
यन तम् । आनन्दस्य बाष्पाणि तैः संकुले पूर्णे संकुले च लोचने यस्य । अन्तरायं विव्रम् । ललाटतटं चुम्बद् अञ्जलिपुटं बभूव । अलपद्भाषे ।

इति श्रीदशकुमारचरितपूर्वपीठिकाटीकायां
पद्मीपिकाभिधायी तृतीय उच्छ्वासः ।

वेवेति । अशक्तवानः । अत्र आत्मनेपदं चिन्त्यम् । यद्वा 'ताञ्छीम्बरको-
वक्ष्यमस्ति चानश' इति चानश । अम्बरमणेः सूर्यस्य । दिनमध्येन संकुचिताः
सर्वेऽवयवा यस्याः सा । कूर्मस्यैवाकृतिर्यस्याः सा ताम् । वीतसंशं नष्टचेष्टम् ।

१ गन्ता । दिनमध्यसमये संकु०, ३ अस्मात्प्राक् 'शूर्पाकानिम्' इत्यधि० १० पुस्तके.

निक्षिप्य दूरापातवीतसंज्ञं तं शिशिरोपचारेण विबोध्य शोकातिरेके-
णोद्गतवाष्पलोचनं तं भृगुपतनकारणमपृच्छम् । सोऽपि कररुहैरश्रु-
कणानपनयन्नभाषत—‘सौम्य, मगधाधिनाथामात्यस्य पश्चाद्भवस्यात्म-
सम्भवो रत्नोद्भवो नामाहम् । नाणिज्यरूपेण कालयवनद्वीपमुपेत्य का-
मपि वणिक्कन्यकां परिणीय तया सह प्रत्यागच्छन्नभूधौ तीरस्या-
नतिदूर एव प्रवहणस्य भग्नतया सर्वेषु निमग्नेषु कथं कथमपि दैवानुकू-
ल्येन तीरभूमिमभिगम्य निजाङ्गनावियोगदुःखार्णवे प्लवमानः कस्यापि
सिद्धतापसस्यादेशादरेण षोडश हायनानि कथंचिन्नीत्वा दुःखस्य पार-
मनवेशमाणो गिरिपतनमकार्षम् ’ इति । तस्मिन्नेवावसरे किमपि
नारीकूजितमश्रावि—‘न खलु समुचितमिदं यत्सिद्धादिष्टे पतितनय-
मिलने विरहमसहिष्णुर्वैश्वानरं विशसि ’ इति । तन्निशम्य मनोविदित-
जनकभावं तमवादिषम्—‘तात, भवते विज्ञापनीयानि बहूनि सन्ति ।
भवतु । पश्चादखिलमाख्यातव्यम् । अधुना नारीकूजितमनुपेक्षणीयं
मया । क्षणमात्रमत्र भवता स्थायिताम् ’ इति । तदनु सोऽहं त्वरया
किञ्चिदन्तरमगमम् । तत्र पुरतो मयंकरज्वालाकुलहुतभुगवगाहनसाह-
सिकां मुकुलिताञ्जलिपटां वनितां कांचिदवलोक्य ससंभ्रममनलादपनीय
कूजन्त्या वृद्धया सह मत्पितुरभ्यर्णमभिगमय्य स्थविरामवोचम्—‘वृद्धे,
भवत्यौ कुत्रत्ये । कान्तारे निमित्तेन केन दुरवस्थाऽनुभूयते । कथ्यताम् ’
इति । सा सगद्गदमवादीत—‘पुत्र, कालयवनद्वीपे कालगुप्तनाम्नो

विबोध्य प्रकृतिमापाद्य । अतिरेकोऽतिशयः । भृगोः पतनस्य कारणं हेतुम् । कररुहैर्नखैः ।
प्रवहणस्य पोतस्य । कथं कथमपि महताऽऽयासेन । अङ्गना भार्या । तस्या वियोग-
दुःखमेवार्णवस्तस्मिन् । हायनानि वत्सरान् । कूजितं शब्दः । सिद्धेनादिष्टे कथिते ।
वैश्वानरं वह्निम् । मनसा विदितो जनकभावो यस्य तम् । विज्ञापनीयानि विज्ञापयितुं
योग्यानि । ज्वालाभिराकुलो व्याप्तो यो हुतभुग्मिस्तत्रावगाहनं प्रवेशः तदेव साहसं
तत्रोद्यतामित्यर्थः । कूजन्त्या विलपन्त्या । अभ्यर्णं समीपम् । अभिगमय्य प्रापय्य ।
निजन्तास्वप् । कुत्रत्ये कुत आगते । दुरवस्था सव्यसनिता । सगद्गदं गद्गदस्वरेण ।

वणिजः कस्याचिदेषा सुता सुवृत्ता नाम रत्नोद्भवेन निजकान्ते-
 नागच्छन्ती जलधौ मग्ने प्रह्वणे निजधान्या मया सह फलकमेक-
 मवलम्ब्य दैवयोगेन कूलमुपेताऽऽसन्नप्रसवसमया कस्यांचिदटव्यामात्मज-
 मसूत । मम तु मन्दभाग्यतया बाले वनमातङ्गेन गृहीते मद्वितीया
 परिभ्रमन्ती ' षोडशवर्षानन्तरं भर्तृपुत्रसंगमो भविष्यति ' इति सिद्ध-
 वाक्यविश्वासादेकस्मिन्पुण्याश्रमे तावन्तं समयं नीत्वा शोकमपारं
 सोढुमक्षमा समुज्ज्वलिते वैश्वानरे शरीरमाहुतीकर्तुमुद्युक्ताऽऽसीत्' इति ।
 तदाकर्ण्य निजजननीं ज्ञात्वा तामहं दण्डवत्प्रणम्य तस्यै मदुदन्त-
 मखिलमाख्याय धात्रीभाषणफुल्लवदनं विस्मयविकसिताक्षं जनकमदर्शयम् ।
 पितरौ तौ साभिज्ञानमन्योन्यं ज्ञात्वा मुदितान्तरात्मानौ विनीतं मामीन-
 न्दाश्रुवर्षणाभिषिच्य गाढमाश्लिष्य शिरस्युपाघ्राय कस्यांचिन्महीरुह-
 च्छायायामुपाविशताम् । ' कथं निवसति महीवल्लभो राजहंसः ' इति
 जनकेन पृष्टोऽहं तस्य राज्यच्युतिं त्वदीयजननं सकलकुमारावाप्तिं तव
 दिभ्रजयारम्भं भवतो मातङ्गानुयानमस्माकं युष्मदन्वेषणकारणं सकल-
 मर्म्यषाम् । ततस्तौ कस्याचिदाश्रमे मुनेरस्थापयम् । ततो देवस्यान्वेषण-
 परायणोऽहमखिलकार्यनिमित्तं वित्तं निश्चित्य भवदनुग्रहाल्लब्धस्य
 साधकत्वस्य साहाय्यकरणदक्षं शिष्यगणं निष्पाद्य विन्ध्यवनमध्ये
 पुरातनपत्तनस्थानान्युपेत्य विविधनिधिसूचकानां महीरुहाणामघोनिक्षिप्ता-
 न्वसुपूर्णान्कलशान्सिद्धाञ्जनेन ज्ञात्वा रक्षिषु परितः स्थितेषु खनन-

आसन्नः प्राप्तः प्रसवस्य समयो यस्याः सा । वनमातङ्गेन वन्यकरिणा । अहं
 द्वितीया सहायभूता यस्याः सा । तावन्तं तत्परिमाणकं समयं षोडशावदानित्यर्थः ।
 अक्षमाऽऽसमर्था । दण्डः काष्ठदण्डस्तेन तुल्यं दण्डवत् । धान्या यद्भाषणं तेन फुल्लमानन्द-
 विकसितं वदनं यस्य तम् । साभिज्ञानमन्योन्यप्रत्यभिज्ञादर्शकचिह्नानि दृष्ट्वा पृष्ट्वा च ।
 मुदितो हृष्टोऽन्तरात्मा ययोस्तौ । विनीतं प्रभ्रयावनतम् । च्युतिर्भ्रंगः । परावन्त-
 त्परः । दक्षश्चतुरः । सिद्धाञ्जनेन सिद्धादिष्टेन दत्तेन बाऽञ्जनेन । जननलक्षणैः

साधनैरुत्पाद्य दीनारानसंख्यान्राशीकुत्य तत्कालागतमनतिदूरे निवेशितं वणिक्कटकं कंचिदभ्येत्य तत्र बलिनो बलीवर्दान्गोणीश्च क्रीत्वाऽन्यद्रव्यमिषेण वसु तद्गोणीसंचितं तैरुह्यमानं शनैः कटकमनयम् । तदधिकारिणा चन्द्रपालेन केनचिद्वणिक्पुत्रेण विरचिततै हृदोऽहममुनैव साकमुज्जयिनीमुपाविशम् । मत्पितरावपि तां पुरीमभि ग्य सकलगुणनिलयेन बन्धुपालनाम्ना चन्द्रपालजनकेन नीयमानो मालवनाथदर्शनं विधाय तदनुमत्या गूढवसतिमकरवम् । ततः काननभूमिषु भवन्तमन्वेष्टुमुद्युक्तं मां परममित्रं बन्धुपालो निशम्यावदत्—‘सकलं धरणीतिलमपारमन्वेष्टुमक्षमो भवान्मनोग्लानिं विहाय तूष्णीं तिष्ठतु । भवन्नायकालोकनकारणं शुभशकुनं निरीक्ष्य कथयिष्यामि’ इति । तल्लपितामृताश्रासितहृदयोऽहमनुदिनं तदुपकण्ठवर्ती कदाचिदिन्दुमुखी नवयौवनावलीढावयवा नयनचन्द्रिकां बालचन्द्रिकां नाम तरुणीरत्नं वणिङ्मन्दिरलक्ष्मीं मूर्तामिवावलोक्य तदीयलावण्यावधूतधीरभावो लतान्तबाणबाणलक्ष्यतामयासिषम् । चकितबालकुरङ्गलोचना साऽपि कुसुमसायकसायकायमानेन कटाक्षवीक्षणेन मामसकृन्निरीक्ष्य मन्दभारुतान्दोलिता लतेवाकम्पत । मनसाऽभिमुखैश्च समाकुञ्चितै

स्नित्रादिभिः । दीनारानेतत्संज्ञकनाणकान् । वणिक्कटकं वणिक्समाजम् । बलीवर्दान्बलमान् । गोणीधान्यावपनानि । ‘जानपदकुण्डगोण—’ इति ङीष् आवपनार्थे अन्यद्रव्यमिषेणान्यद्रव्यमिति कथयित्वा । अभिगमय्य प्रापय्य । निलयो गृहं वासस्थानम् । न विद्यते पारोऽन्तो यस्य तदपारम् । ग्लानिं हर्षक्षयं निवेदम् । तस्या लपितं भाषितमेवामृतं तेनाश्रासितं हृदयं यस्य । उपकण्ठवर्ती समीपवर्ती । नवयौवनेन अवलीढा व्याप्ता अवयवा यस्यास्ताम् । मूर्तां शूर्तिमतीम् । तद्वीरेति । तस्या लावण्येन सौन्दर्येणावधूतश्चालितो धीरभावो धैर्यं यस्यैतादृशः । लतान्ता बाणा यस्य स लतान्तबाणः कामस्तस्य बाणास्तेषां लक्ष्यतां शरव्यत्वम् । लावण्यवर्ती तां दृष्ट्वा कामबाणैर्विद्धोऽभवामिति तात्पर्यार्थः । चकितो भीतो यः बालकुरङ्गस्तस्येव लोचने यस्याः । बालशब्देनातिकारत्वमतिलोलत्वं च नयनयोर्वैशितम् । कुसुमानि सायका यस्य स कामस्तस्य सायक इवाचरतीति तथा तेन । कटाक्षवीक्षणेन ज्ञेयविशेषेणापाङ्गदर्शनेन । असकृद्वारिवारम् । आन्दोलिता कम्पिता । मनसा अकथयदिति संबन्धः । रागश्च लज्जा च तयोरन्तराले मध्ये वर्तन्ते इति तैः ।

रागलज्जान्तरालवर्तिमिरणाङ्गवर्तिमिरीक्षणविशेषैर्निजमनोवृत्तिमकथयत् ।
 चतुरगुदचेष्टामिरस्या मनोजुरागं सम्यग्भात्वा सुखसंगमोपायमचिन्त-
 यम् । अन्यथा बन्धुप्राप्तिः शकुनैर्भवद्वति प्रेक्षिष्यमाणः पुरोपान्त-
 विहारवनं मया सहोपेत्य कर्मिन्निर्महीरुहे शकुन्तवचनानि शृण्वन्न-
 तिष्ठत् । मुत्कलिकाविनोदपरायणो वनान्तरे परिभ्रमन्सरोवरतीरे
 चिन्ताक्रान्तामतां दीनवदनां मन्मनोरथैकभूमिं बालचन्द्रिकां व्यलोक-
 यद्वा । तस्याः संस्रमप्रेमलज्जाकौतुकमनोरमं लीलाविलोकनसुखमनु-
 भवन्मुदस्या वदनारविन्दे विषण्णभावं मदनकदनखदानुभूतं ज्ञात्वा
 तन्निमित्तं ज्ञास्येच्छीलया तदुपकण्ठमुपेत्यावोचम्—‘ सुमुखि तव
 मुखारविन्दस्य दैन्यकारणं कथय ’ इति । सा रहस्यसंजात-
 विश्रम्भतया विहाय लज्जाभये शनैरभाषत—‘ सौम्य मानसारो
 मालवाधीश्वरो वार्द्धकस्य प्रबलतया निजमन्दनं दर्पसारमुज्जायि-
 न्यामभ्यषिञ्चत् । स कुमारः सप्तसागरपर्यन्तं महीमण्डलं पालयि-
 ष्यन्निजपैतृष्वस्त्रीयाबुद्दण्डकर्मणौ चण्डवर्मदारुवर्माणौ धरणीभरणे
 नियुज्य तपश्चरणाय राजराजगिरिमभ्यगात् । राज्यं मर्वमसपत्नं
 शासति चण्डवर्मणि दारुवर्मा मातुलाग्रजन्मनोः शासनमतिक्रम्य

* अपाङ्गयोर्नयनप्रान्तयोर्वर्तन्ते तैः । ‘ साङ्गभक्तिभिः ’ इति पाठेऽङ्गभक्तिभिः भिन्नु-
 त्तिभिः सहितैः । ‘ व्याजच्छलनिभे भक्तिः ’ इति रमसः । विरोधवत्स्वानशोभिभिरि-
 त्यर्थः । मनोवृत्तिं मनोव्यापारम् । अभिलाषमिति यावत् । अनुरागं प्रीतिम् । अभ्य-
 दैकस्मिन्काले । भवतो गतिं दशां स्थितिमिति यावत् । ‘ गतिर्माने दशायां च ’
 इति विश्वः । उपान्ते समीपे । विहारवनं क्रीडोद्यानम् । शकुन्ताः पक्षिणः । उत्कलि-
 कोत्कण्ठा । चिन्तयाऽऽक्रान्तं पर्याकुलं चित्तं यस्याः । दीनवदनां विषण्णमुखीभ्यः ।
 एकभूमिं मुख्यस्यानम् । संस्रमेण सहितं संस्रमं यत् प्रेम च उद्धा च कौतुकं च
 तैर्मनोरमम् । लीलया लीलनां वा विलोकनं तस्य सुखम् । मदनकदनं उन्मादस्त-
 स्मात्स्वेदः तस्मादनुभूतम् । उपकण्ठं समीपम् । रहस्यविषये संजात उत्पन्नो विश्रम्भः
 तत्तया । वार्द्धकस्य अरावाः । पैतृष्वस्त्रीयौ पितुः स्वसायास्तनयौ । ‘ पितृष्वसृष्टण् ’ इति
 छण् । ‘ मातृपितृभ्यां स्वसा ’ इति स्वसुः सस्य षत्वं च । उद्दण्डं घोरं कर्म ययोः ।
 धरणीभरणे पृथ्वीपोषणे । राज्यपल्लव इत्यर्थः । राजराजः कुबेरस्तस्य गिरिः कैलासः ।
 भसपत्नं निर्जितशत्रुम् । निष्कण्टकमिति यावत् । शासति सति । मातुले मातुर्भाता
 अग्रजन्मा उपायान्भाता च तयोः । ‘ मातुर्बुलन् ’ । ‘ पितृव्यमातुल- ’ इति

पारदार्यपरद्रव्यापहरणादि दुष्कर्म कुर्वाणो मन्मथसमानस्य भवतो
 लवण्यायत्तचित्तां मामेकदा विलोक्य कन्यादूषणदोषं दूरीकृत्य
 बलात्कारेण रन्तुमुद्युक्ते । तच्चिन्तया दैन्यमगच्छम् ' इति । तस्या
 मनोगतं मयि रागोद्वेकं मन्मनोग्थसिद्धयन्तराद्यं च निशम्य
 बाष्पपर्णलोचनां तामाश्वास्य दारुवर्मणो मारणोपायं च विचार्य
 बल्लभमत्रोचम्—'तरुणि भवदभिलाषिणं दुष्टहृदयमेनं निहन्तुं मृदुरुपायः
 काश्चिन्मया चिन्त्यते । यक्षः कश्चिदधिष्ठाय बालचन्द्रिकां निवसति ।
 तदाकारसंपदाशाशृङ्खलितहृदयो यः संबन्धयोग्यः साहसिको रतिमन्दिरे
 तं यक्षं निर्जित्य तयैकसखीसमेतया मृगाक्ष्या संलापामृतसुखमनुभूय
 कुशली निर्गमिष्यति तेन चक्रवाकसंशयाकारपयोधरा विवाह-
 नीयेति सिद्धेनैकेनावादीति पुरजनस्य पुरतो भवदीयैः सत्य-
 वाक्यैर्जनैरसकृतकथनीयम् । तदनु दारुवर्मा वाक्यानीत्यंविधानि
 श्रावंश्रावं तूष्णीं यदि भिया स्थास्यति तर्हि वरम् । यदि वा दौर्ज-
 न्येन त्वया संगमङ्गीकरिष्यति तदा स भवदीयैरित्यं वाच्यः—
 'सौम्य दर्पसारवसुधाधिषामात्यस्य भवतोऽस्मन्निवासे साहसकरण-
 मनुचितम् । पौरजनसाक्षिं भवन्मदिरमानीतया तथा तोयजाक्ष्या सह
 क्रीडन्नायुष्मान्यदि भविष्यसि तदा परिणीय तरुणीं मनोरथा-
 त्रिविंश ' इति । सोऽप्येतदङ्गीकरिष्यति । त्वं सर्वविवेधारिणा
 मया सह तस्य मन्दिरं गच्छ । अहमेकान्तनिकेतने मुष्टिजानुपादाघा-
 तैस्तं रमसान्विहत्य पुनरपि वयस्यामिषेण भवतीमनु निःशङ्कं निर्ग-

निपातः । शासनमतिक्रम्य सन्निदेशमतिवृत्त्य । बल्लभ्येत्यर्थः । पारदार्यं परदाराभि-
 मर्शः । मन्मथः कामः । मनो मथ्नातीति मन्मथः । आयत्तमधीनम् । रागोद्वेकं
 प्रीत्यतिशयम् । मृदुः कोमलः । बालचन्द्रिकामिति 'अधिशोऽस्थासां कर्म' इति कर्मत्वम् ।
 तस्या आकारसंपदः शोभनाकृतेराशा तथा शृङ्खलितं हृदयं यस्य सः । साहसिकः
 साहसं कर्तुमुद्यतः । सत्यवाक्यैः आसैरित्यर्थः । श्रावंश्रावं श्रुत्वा श्रुत्वा ।
 एतच्छ्रुत्वा । तोयजं कमलम् । निर्विशोपमुद्भूतम् । निकेतने गृहे । रममाणेन ।

मेष्यामि । तदेनमुपायमङ्गीकृत्य विगतसाधवसलज्जा भवज्जनक-
जननीसहोदराणां पुरत आवयोः प्रेमातिशयमाख्याय सर्वथा-
ऽस्मत्पदिणयकरणे ताननुनयेः । तेऽपि वंशसंप्ल्लावण्याख्याय यूने
मह्यं त्वां दास्यन्त्येव । दारुवर्मणो मारणोपायं तेभ्यः कथयित्वा
तेषामुत्तरमाख्येयं भक्ष्यम् ' इति । साऽपि किञ्चिदुत्फुल्लसरसिजानना
मामब्रवीत्—'सुभग क्रूरकर्माणं दारुवर्मणं भवानेव हन्तुमर्हति ।
तस्मिन्हस्ते सर्वथा युष्मन्ननोरथः फलिष्यति । एवं क्रियताम् ।
भवदुक्तं सर्वमहमपि तथा करिष्ये ' इति मामसकृद्विवृत्तवदना
विलोकयन्ती मन्दं मन्दमगारमगात् । अहमपि बन्धुपालमुपेत्य शकुन-
ज्ञातस्मात् ' त्रिशदिवसानन्तरमेव भवत्सः संभविष्यति ' इत्य-
शृणुवम् । तदनु मदनुगम्यमानो बन्धुपालो निजावासं प्रविश्य
मामपि निलयाय विससर्ज । मन्मायोपायवागुरापाशलग्नेन दारु-
वर्मणा रतिमन्दिरे रन्तुं समाहूता बालचन्द्रिका तं गमिष्यन्ती दूतिकां
मन्निकटमभिप्रेषितवती । अहमपि माणिनूपुरमेखलाकङ्कणकटकटाटङ्क-
हारक्षौमकज्जलं वनितायोग्यं मण्डनजातं निपुणतया तत्तत्स्थानेषु
निक्षिप्य सभ्यगङ्गीकृतमनोज्ञवेषो वल्लभया तथा सह तदागार-
द्वारोपान्तमगच्छम् । द्वाःस्थकथितास्मदागमनेन सादरं विहिताभ्यु-
द्गतिना तेन द्वारोपान्तनिवारिताशेषपरिवारेण मदन्विता बाल-
चन्द्रिका संकेतागारमनीयत । नगरव्याकुलां यक्षकथां परीक्षन्नागरिक-
जमोऽपि कुतूहलेन दारुवर्मणः प्रतीहारभूमिमगमत् । विवेकशून्य-

अनुनयेस्तोषयेः । लिङ् । वंशसंप्लवे लावण्यं च त्राभ्यामाख्याय युक्ताय संपन्नाय
वा । किञ्चिदुत्फुल्लं यत्सरसिजं कमलं दाननं यस्याः । अलक्षमासः । विवृत्तं
परावृत्तं वदनं मुखं यस्याः सा । अगारं गृहम् । निलयाय । गृहं गन्तुमित्यर्थः ।
'तुमर्थाच्च भाववचनात्' इति चतुर्थी । मम मायोपायः कपटयुक्तिः स एव वागुरा
बन्धनं तस्याः पाशलग्नेन । नूपुरो मञ्जीरः पादभूषणम् । मेखला काञ्चीक्षौम कटि-
भूषणम् । कङ्कणं कटकं च हस्तभूषणे । ताटङ्कं कर्णभूषणम् । क्षौमं दुकूलम् । तत्तत्स्था-
नेषु योग्यस्थानेषु । विहिताऽभ्युद्गतियेन । नगरव्याकुलां पुरप्रसूताम् । परीक्षन्नि-
प्रयोगः प्रामादिकः । परीक्षमाण इति वक्तव्यम् । कुतूहलेन कौतुकेन । प्रतीहारभूमिदानम्

मतिरसौ रागातिरेकेण रत्नखचितहेमपर्यङ्के हंसतुलगभेशयन-
 मानीय तरुणीं तस्यै मह्यं तमिस्रासम्यगनवलोकितपुंभावाय मनोरम-
 स्त्रीवेषाय च परीरमणिमयमण्डनानि सूक्ष्माणि चित्रवस्त्राणि
 कस्तूरिकामिलितं चन्दनं कर्पूरसहितं ताम्बूळं सुरभीणि
 कुंसुमानीत्यादिवस्तुत समर्प्य मुहूर्तद्वयमात्रं हासवचनैः
 संलपन्नतिष्ठत् । ततः शगान्धतया सुमुख्यालिङ्गने मतिं व्यञ्जत ।
 रोषारुणितोऽहमेनं पाङ्कतलान्निःशङ्को निपात्य मुष्टिजानुपादा-
 धातैः प्राहरम् । नियुद्धरभसविकलमलंकारं पूर्ववन्मेलयित्वा
 भयकम्पितां नताङ्गीमुपललयन्मन्दिराङ्गणमुपेतः साध्वस-
 कम्पित इवोच्चैरकूजमहैम्—‘ हा बालचन्द्रिकाधिष्ठितेन घोरा-
 कारेण यक्षेण दारुवर्मा निहन्यते । सहसा समागच्छत । पश्यतेमम् ’
 इति । तदाकर्ण्य मिलिता जनाः समुद्यद्वाष्पा हाहानिनादेन दिशो
 बधिरयन्तः ‘ बालचन्द्रिकामधिष्ठितं यक्षं बलवन्तं शृण्वन्नपि दारुवर्मा
 मदान्धस्तामेवायाचत । तदसौ स्वर्कायेन कर्मणा निहतः । किं तस्य
 विलापेन ’ इति मिथो लपन्तः प्राविशन् । कोलाहले तस्मिंश्चटुल-
 लोचनया सह नैपुण्येन सहसा निर्गतो निजावासमगाम् । ततो गतेषु
 कतिपयदिनेषु पौरजनसमक्षं सिद्धादेशप्रकारेण विवाह्य तामिन्दुमुखीं
 पूर्वसंकल्पितान्सुरतविशेषान्ययेष्टमन्त्रभूषम् । बन्धुपालशकुनमिर्दिष्टे दिवसे-
 ऽस्मिन्निर्गत्य पुराङ्गहिर्वर्त नेत्रोत्सवकारि भवदवलोकनमुखमप्य-
 नुभवामि’ इति ।

प्रदेशम् । विवेकेन शून्या रहिता मतिर्यस्य । हंसतुलो गर्भे यस्य तत् । तमिस्रा
 रात्रिस्तस्यां सम्यगनवलोकितो न दृष्टः पुंभावः पुंस्त्वं यस्य तस्मै । चामीकरं
 सुवर्णं मणयश्च तेषां विकाराः चामीकरमणिमयानि । ‘ चामीकरं जातरूपम् ’
 इत्यमरः । मण्डनान्यलंकारान् । चित्राणि रमणीयानि । मुहूर्तो द्वादशक्षणा-
 वधिः कालः । नियुद्धस्य बाहुयुद्धस्य रभसेन वेगेन विकलं स्वस्थानञ्च्युतम् ।
 ‘ नियुद्धं बाहुयुद्धेऽथ ’ इत्यमरः । मेलयित्वा स्थाने स्थाने पर्यवस्थाप्य । उपल-
 यन्सान्त्वयन् । अङ्गणमजिरम् । साध्वसं भयम् । अकूजमाकोशं कृतवान् । बोर
 आकारो यस्य । समुद्यन्ति वाष्पाणि येषां ते । हाहानिनादेन हा हा इति शब्देन ।

एवं मित्रवृत्तान्तं निशम्याम्लानमानसो राजवाहनः स्वस्य च सोमदत्तस्य च वृत्तान्तमस्मै निवेद्य सोमदत्तम् 'महाकालेश्वराराधनानन्तरं भवद्वल्लभां सपरिवारां निजकटकं प्रापय्यागच्छ' ते नियुज्य पुष्पोद्भवेन सेव्यमानो भूस्वर्गायमानमवन्तिकापुरं विवेशाय तत्र 'अयं मम स्वामिकुमारः' इति बन्धुपालादये बन्धुजनाय याम्यत्वा तेन राजवाहनाय बहुविधां सपर्यां कारयन्सकलकलाकुशलो सिसुरवर इति पुरि प्रकटयन्पुष्पोद्भवोऽमुष्य राज्ञो मञ्जनभोजं दिक्मनुदिनं स्वमन्दिरे कारयामास ।

इति श्रीदण्डिनः कृतो दशकुमारचरिते पुष्पोद्भवचरितं नाम चतुर्थ उच्छ्वासः ।

पञ्चमोच्छ्वासः ।

अथ मनिकेतनसेनानायकेन मलयगिरिमहीरुहनिरन्तरावासि-
भुजंगमभुक्तावशिष्टेनैव सूक्ष्मतरेण धृतहरिचन्दनपरिमलमरेणेव
मन्दगतिना दक्षिणानिलेन वियोगिहृदयस्थं मन्मथानलमु-
ज्ज्वलयन्, सहकारिकमलयमकरन्दास्वादनरक्तकण्ठानां मधुकरकल-

विशो बाधिरयन्त उषैराक्रान्तः । चटुले चञ्चले । एवमिति । निजकटकं स्व-
वासस्थानम् । भुवि स्वर्ग इव आचरति तम् । सपर्यां पूजां सत्कारं वा । प्रकट-
यन्प्रथयन् । वजनं स्नानम् ।

इति श्रीदशकुमारचरितपूर्वपाठिकाटीकायां
पददीपिकाभिधायी चतुर्थ उच्छ्वासः ।

अथाति । मीनो मत्स्यः केतनो ध्वजो यस्य । काम इत्यर्थः । तस्य सेनाया ना-
यकोऽङ्गवीरः । सेवापतिरित्यर्थः । दक्षिणानिलस्यास्युद्दीपकत्वान्नायक इत्युक्तिः ।
मलय एतत्संज्ञको दक्षिणदेशवर्ती कोऽपि गिरिः । निरन्तरं निविडमित्यर्थः । सर्पा
वातांशन इत्यनिलस्य भुक्तत्वम् । अनिलः सूक्ष्मतरोऽल्पोऽतीव मन्दः । मन्दत्वे पूर्व-
पदं हेतुः । एवमुत्तरत्रापि धृतहरीत्यादि मन्दगतित्वे हेतुभूतम् । परिमल आमोदः ।
यो भराक्रान्तः स मन्दं यातीति स्वभावोक्तिः । अनिलो वायुः ।
मन्मथानलं कामाग्निम् । उज्ज्वलयन्दीप्तं कुर्वन् । मकरन्दो मधु । रक्तो रागयुक्तः ।

कण्ठाग्रं काकलीकलकलेन दिक्चक्रं वाचालयन्, मानिनीमानसो-
 स्कलिकामुपनयन्, माकन्दसिन्दुवाररक्ताशोर्किंशुकतिलकेषु कलिका-
 मुषपादयन्, मदनमहोत्सवाय रसिकमनांसि समुल्लासयन्,
 वसन्तसमयः समाजगाम । तस्मिन्नतिरमणीये कालेऽवन्तिसुन्दरी नाम
 मानसारनन्दिनी प्रियवयस्यया बालचन्द्रिकया सह नगरोपान्तरभ्यो-
 याने विहारोत्कण्ठया पौरसुन्दरीसमवायसमन्विता कस्यचिच्चूतपोतकस्य
 च्छायाशीतले सैकृततले गन्धकुसुमहरिद्राक्षतचीनाम्बरादिनाना-
 विधेन परिमलद्रव्यनिकरेण मनोभवमर्चयन्ती रेमे । तत्र रतिप्रतिदृष्टि-
 मवन्तिसुन्दरी द्रष्टुकामः काम इव वसन्तसहायः पुष्पोद्भवसमन्वितो
 राजवाहनस्तदुपवनं प्रविश्य तत्र तत्र मलयमारुतान्दोलितशाखानिरन्तर-
 समृद्धिद्विकिसलयकुसुमफलसमुल्लसितेषु रसालतरुषु कोकिलकुलकीरालि-
 मधुकराणामालम्बपाश्र्वाश्रयं किञ्चिद्विकसद्दिन्दीवरकङ्कारकैरव-
 राजीराजिकेलोलकलहंससारसकारण्डवक्त्रवाक्य कलकलकलकल्याकु-
 लविमलशोतलसलिलललितानि सशंसि दर्शदर्शम्, अमरदल्लया
 ललितारामीप्रवाप । बालचन्द्रिकया 'निःशङ्कमित आगम्यताम्' इति

कलकलः कोकिलः । कलकलः कोलाहलः । बालचन्द्रमुखं कुर्वन् मानिन्यो
 वाचक्यः स्त्रियः । उच्छलिकोत्कण्ठा । उपनयन्प्रापयन् । माकन्दः सहकारः । सिन्दु-
 भारो विर्गुण्डी । किंशुकः पलाशः । तिलकस्तत्सङ्को वृक्षः । कविका कोरकः । उपपा-
 दयन् जम्बयन् । रसिकशब्देनात्र कामिजना गृह्यन्ते । समुदाय तुत्साहयन् । मानसार
 इति मालवधरनाम । वयस्या सखी । चूतपोतको वामभः । सैकृतः सिकतामयः
 प्रदेशः । चीनाम्बरं सूक्ष्मवस्त्रम् । एताभ्यां द्वौ येषां यन् गन्धादीनि तैर्नानाविधस्तेन ।
 प्रतिदृष्टिं प्रतिपाम् । वसन्तः सभ्यो यस्यांते तथा । मलयमारुतो दक्षिणानिल-
 स्तेन आन्दोलिताश्चलिताः याः शाखाः तत्र निरन्तरं समुद्रिन्नानि यानि किंसं फलमि-
 तैः समुल्लसितेषु । रसालतरुष्ववृक्षः । कीराः शुकाः । आलयः पङ्क्तयः । आलापान्वान् ।
 किञ्चिद्विकसन्ति यानि इन्दीवरकङ्कारकैरवराजीवानि तेषां राजिषु याः केलयः क्रीडास्तत्र
 लोला आसक्ता ये कलहंससारसकारण्डवक्त्रवाकास्तेषां चक्रवालस्य मण्डलस्य या
 कलरवः कल्लोऽव्यक्तमधुरः स्वरः तेन व्यङ्ग्यकुलानि व्याप्तानि यानि विमलसलिलानि
 तैः ललितानि । इन्दीवरं नीलम् । कङ्कारं शुक्लम् । कैरवमपि सितम् । राजीव-
 मिति कमलसामान्यनाम । कलहंसो हंसजातिः पक्षिविशेषः । सारसः पुष्कराहः ।
 कारण्डवो मङ्गः । 'पाणकोबडा' इति ख्यातः । विमलान्यकलुषाणि । दर्शदर्शम् ।

हस्तसंज्ञया समाहूतो निजतैजोनिर्मितपुरुहूतो राजवाहनः कृशोदर्या
 अवन्तिसुन्दर्या अन्तिकं समाजगाम । या वसन्तसहायेन समुत्सुक-
 तया हृतेः केलीशालभञ्जिकाविधित्तया कंचन नारीविशेषं विर-
 च्यात्मनः क्रीडाकासारशारदारविन्दसौन्दर्येण पादद्वयम्, उद्यान-
 वनदीर्घिकामत्तमरालिकागमनरीत्या लीलालसगतिविलासम्, तूणीर-
 लावण्येन जङ्घे, लीलामन्दिरद्वारकदलीलालित्येन मनोज्ञमू-
 र्युगम्, जैश्रथचक्रचातुर्येण वनं जघनम्, किंचिद्विकसलीलावतंस-
 कल्लारकोरककोटरानुवृत्त्या गङ्गावर्तसनाभिं नाभिम्, सौधारोहण-
 परिपाट्या त्रलित्रयम्, मौर्वीमधुकरपङ्क्तिनीलिमलीलया रोमावलिम्,
 पूर्णसुवर्णकलशशोभया कुचद्वन्द्वम्, लतामण्डपसौकुमार्येण बाहू,
 जयशङ्खाभिरुयया कण्ठम्, कमनीयकर्णपूरसहकारपल्लवरागेण
 प्रतिबिम्बीकृतबिम्बं रदनच्छदम्, बाणायमानपुष्पलावण्येन शुचि-
 स्मितम्, अग्रदूतिकाकलकण्ठिकाकलालापमाधुर्येण वचनजातम्,
 सकलसैनिकनायकमलयमारुतसौरभ्येण निःश्वासपवनम्, जयध्वजमीन-
 दर्पेण लोचनयुगलम्, चापयष्टिश्रिया भ्रूलते, प्रथमसुहृदः सुधा-

वारवार त्यथैः । णमुल् । निजतेजसा स्वानुभावेन निःशेषं जितः पुष्टूत इन्द्रो
 येन । कृशसुदरं यस्याः । ज्योति । वसन्तसहायेन कामेन । रतेः कामपत्न्याः केली-
 शालभञ्जिका क्रीडा निर्मिता पुत्रिका । विधातुं कर्तुमिच्छा विधित्ता तथा । ' सनि
 मीमाधुरभलभ-' इत्येयासलोपश्च । शारदं शरत्संबन्धि । दीर्घिका वापी । मरा-
 लिका हंसी । लीलया अल जडा गतिः । तूणीरो निषङ्गः । लालित्येन सौन्दर्येण ।
 किंचिद्विकसन् यः लीलावतंसभूत कल्लारकोरकस्तस्य कोटरं मध्यभागः तस्य अनुवृत्तिः
 सादृश्यं तथा । सौधः सुधानिमित्तं शिरोगृहं प्रासादतलं वा । परिपाट्यमुकमः ।
 सोपानपङ्क्तिरित्यर्थः । बलीनामुदरस्थानां त्रयम् । मौर्वी ज्या । नीलिमा नील-
 त्वम् । रोमावलिं रोमपङ्क्तिम् । पूर्णाः जलेभ्यो शेषः । सुवर्णकलशा अमङ्गलद्वार-
 मङ्गलसूचकाः । अभिरुया शोभा । कमनीयः सुन्दरः कर्णपूरः कर्णभूषणभूतः यः
 सहकारपल्लवस्तस्य रागेण । प्रतिबिम्बीकृतं बिम्बं येनैतद्विशः । बिम्बफलमधर-
 निर्माणात्प्राक् बिम्बमासीत् । अधुना तु प्रतिबिम्बं जातम् । बिम्बफलादप्यस्या
 अधरोष्ठेऽधिको राग इति तात्पर्यम् । रदनच्छदमोष्ठम् । बाणवदाचरति तत् ।
 अग्रदूतिका या कलकण्ठिका कोकिला तस्या यः कल आलपस्तस्य माधुर्येण । जातं
 समूहः । सुरभेर्भावः सौरभ्यम् । सुधाकरध्वजः । अपनीतः कलङ्कोऽङ्को यस्यास्तथा ।

करस्यापनीतकलङ्कया कान्त्या वदनम्, लीलामयूरबर्हभङ्गया केश-
पाशं च विधाय समस्तमकरन्दकस्तूरिकासंमितेन मलयजरसेन
प्रक्षाल्य कर्पूरपरागेण संमृज्य निर्मितेव रराज । सा मूर्तिमतीव
लक्ष्मीर्मालवेशकन्यका स्वेनैवाराध्यमाना संकल्पितवरप्रदानायाविर्भूतं
मूर्तिमन्तं मन्मथमिव तमालोक्य मन्दमारुतान्दोलिता लतेव मदनावेश-
वती चकम्पे । तदनु क्रीडाविश्रम्भान्निवृत्ता लज्जया कानि कान्यपि
भावान्तराणि व्यधत् । ‘ललनाजनं सृजता विधात्रा नूनमेषा घृणाक्षर-
न्यायेन निर्मिता । नो चेदब्जभूरेवंविधनिर्माणनिपुणो यदि स्यात्तर्हि
तत्समानलावण्यामन्यां तरुणीं किं न करोति’ इति सविस्मयानु-
रागं विलोकयतस्तस्य समक्षं स्थातुं लज्जिता सती किञ्चित्सखीजना-
न्तरितगात्रा तन्नयनाभिमुखैः किञ्चिदाकुञ्चितै रेचितभ्रूलतैरपाङ्गवीक्षितै-
रात्मनः कुरङ्गस्यानायमानलावण्यं राजवाहनं विलोकयन्त्यतिष्ठत् ।
सोऽपि तस्यास्तदोत्पादितभावरसानां सामग्र्या लब्धवलस्येव विषम-
शरस्य शरव्यायमाणमानसो बभूव । सा मनसीत्थमचिन्तयत्—‘अनन्य-
साधारणसौन्दर्येणानेन कस्यां पुरि भाग्यवतीनां तरुणीनां लोचनो-
त्सवः क्रियते । पुत्ररत्नेनामुना पुरंध्रीणा पुत्रवतीना सीमन्तिनीनां
का नाम सीमन्तमौक्तिकीक्रियते । काऽस्य देवी । किमत्रागमनकारण-

बर्हं पिच्छम् । भङ्गी रत्ना । पाशं कलापम् । ‘पाशः पक्षश्च हस्तश्च कलापार्थः
कचात्परे इत्यमरः । समस्तः सर्वः एकीकृतो वा । संमितेन युक्तेन । मलये जाते
मलयजं चन्दनम् । परागो धूलिः । मूर्तिमती साक्षात् । संकल्पितस्य मनसि चि-
न्तितस्य वरस्य प्रदानाय । आविर्भूतमागतम् । मन्मथः कामः । विश्रम्भो विश्वासः ।
यथा घृणसंज्ञः कटः काष्ठं विध्यन्नक्षराकृतिं निर्मातुं यदृच्छया कदाऽपि प्रभवति
तथा । काकालालायन्यायेनेत्यर्थः । नोचेद्येवं न स्यात्तर्हि । अब्जभूरेव्या ।
अन्तरितान्यवृत्तानि । रेचिता तिर्यग्विवर्तिता । कुरङ्गो मृगः । आनायो जालं स
इवाचरत् नावर्ण्य यस्य । विषमाः पञ्च कठिनास्तीव्रा वा शरा यस्य । कान्त्ये
त्यर्थः । शरव्यं लक्ष्यम् । पुरंध्रीणा पतिपुत्रवतीनाम् । सीमन्तिनी नारी । सीमन्तः
केशवः तत्र मौक्तिकं तत्क्रियते । का पुत्रवतीनां धुरि तिष्ठतीति तात्पर्यार्थः ।

मस्य । मन्मथो मामपहसितनिजलावण्यमेनं विलोकयन्तीमसूययेवा-
 तिमात्रं मथनन्निजनाम सान्वयं करोति । किं करोमि । कथमयं ज्ञात-
 व्यः ' इति । ततो बालचन्द्रिका तयोरन्तरङ्गवृत्तिं भावविवेकैर्ज्ञात्वा
 कान्तासमाजसंनिधौ राजनन्दनोदन्तस्य सम्यगाख्यानमनुचितमिति
 लोकसाधारणैर्वाक्यैरभाषत—' भर्तृदारिके अयं सकलकलाप्रवीणो
 देवतासांनिध्यकरण आह्वानिपुणो भूसुरकुमारो मणिमन्त्रौषधिज्ञः
 परिचर्याहो भवन्त्या पूज्यताम् ' इति । तदाकर्ण्य निजमनोरथमनुवदन्त्या
 बालचन्द्रिकया संतुष्टान्तरङ्गा तरङ्गावली मन्दानिलेनेव संकल्पजेनाकुली-
 कृता राजकन्या जितमारं कुमारं समुचितासनासीनं विधाय सखी-
 हस्तेन शस्तेन गन्धकुसुमाक्षतघनसारताम्बूलादिनानाजातिवस्तुनिचयेन
 पूजां तस्मै कारयामास । राजवाहनेऽप्येवमचिन्तयत्—' नूनमेषा पूर्व-
 जन्मनि मे जाया यज्ञवती । नो चेदेतस्यामेवविधोऽनुरागो मन्मनसि न
 जायेत । शापावसानसमये तपोनिधिदत्तं जातिस्मरत्वप्रावयोः समानमेव ।
 तथाऽपि कालजनिताविशेषसूचकवाक्यैरभ्या ज्ञानमुत्पादयिष्यामि । '
 तस्मिन्नेव समये कोऽपि मनोरमो राजहंसः केलीविधितस्या तदुप-
 कण्ठममपत् । समुत्सुकया राजकन्यया मरालग्रहणे नियुक्तां बाल-
 चन्द्रिकामवलोक्य ' समुचितो वाक्यावसर एषः ' इति संभाषणनिपुणो
 राजवाहनः सलीलमलपत्—' सखि पुरा शाभ्यो नाप काश्चन्महीवल्लभो
 मनोवल्लभया सह विहारवाञ्छया कमलाकरभवाप्य तत्र कोकनद-
 कदम्बसमीपे निद्राधीनमानसं राजहंसं शनैर्गृहीत्वा विसर्गुणेन तस्य
 चरणयुगलं निगडयित्वा कान्तामुखं सानुरागं विलोकयन्मन्दस्मित-
 विकसितैककपोलमण्डलस्तामभाषत—' इन्दुमुखि मया बद्धो मरालः

असूययाऽक्षमया । सान्वयमन्वर्थम् । मननं मत् संज्ञा । मथतीति मथः । क्तो मथः मन्मथः
 इति व्युत्पत्त्येति भावः । अन्तरङ्गवृत्तिं मनोवृत्तिम् । भावो मानसो विकारः । सांनिध्य-
 करणो देवतासाक्षात्कारवान् । आह्वयो युद्धम् । अनुवदन्त्या सदृशं वदन्त्या । संक-
 ल्पजः कामः । नाना जातयो येषां तानि नानाजातीनि ताम्बूलादीनि वस्तुनि
 तेषां निचयेन समूहेन । जातिस्मरत्वं पूर्वजातिस्मरणम् । विधित्वा कर्तुमिच्छ । मरालो
 हंसः । महीवल्लभो राजा । कमलाकरः सरः । कोकनदं रक्तोत्पलम् । विसर्गं मण्डल-

शान्तो मुनिवदास्ते । स्वेच्छयाऽनेन गम्यताम् ।' इति । सोऽपि राज-
हंसः शास्त्रमशपत्—'महीपाल यदस्मिन्नम्बुजखण्डेऽनुष्ठानपरायण-
तया परमानन्देन तिष्ठन् नैष्ठिकं मामकारणं राज्यगर्वेणावमानितवा-
नसि तदेतत्पाप्मना रमणीविरहसंतापमनुभव' इति । विषण्णवदनः
शास्त्रो जीवितेश्वरीविरहमसहिष्णुर्भूयै दण्डवत्प्रणम्य सविनयम-
भाषत—'महामाग यदज्ञानेनाकरवं तत्क्षमस्व' इति । स तापसः
करुणाकृष्टचेतास्तपवदत्—'राजन् इह जन्मनि भवतः शापफलाभावो
भवतु । मद्वचनस्यामोघतया भाविनि जनने शरीरान्तरं गताया
अस्याः सरसिजाक्षया रसेन रमणो भूत्वा पुनर्द्वयं मच्चरणयुगलबन्धन-
कारितया मासद्वयं शृङ्खलानिगडितचरणो रमणीवियोगविषादमनुभूय
पश्चादनेककालं वल्लभया सह राज्यसुखं लभस्व' इति । तदनु जाति-
स्मरत्वमपि तयोरन्वगृह्णात् । तस्मिन्मरालबन्धनं न करणीयं त्वया ' इति ।
साऽपि भर्तृदारिका तद्वचनाकर्णनाभिज्ञातस्वपुरातनजननवृत्तान्ता
'नूनमयं मत्प्राणवल्लभः' इति मनसि जानती रागपल्लवितमानसा समन्द-
हासमवोचत्—'सौम्य पुरा शास्त्रो यज्ञवतीसदेशपरिपालनाय तथाविधं
हंसबन्धनमकार्षीत् । तथा हि लोके पण्डिता अपि दाक्षिण्येनाकार्यं
कुर्वन्ति' इति । कन्याकुमारावेकमन्योन्यपुरातनजननानामधेये परिज्ञिते
परस्परज्ञानाय साभिज्ञमुक्त्वा मनोजरागपूर्णमानसौ बभूवतुः ।

तस्मिन्नवसरे मालवेन्द्रमहिषी परिजनपरिवृता दुहितृकेलीविलोक-
नाय तं देशमवाप । बालचन्द्रिका तु तां दूरतो विस्लेष्य ससंभ्रमं
रहस्यनिर्भेदमिया हस्तसंज्ञया पुष्पोद्भवसेव्यमानं राजवाहनं वृक्ष-
वाटिकान्तरितगात्रमकरोत् । सा मानसारमहिषी सखीसमेताया
तन्तूनां गुणो रज्जुः । तन्निर्मित इत्यर्थः । खण्डे समुदाये । नैष्ठिकं ब्रह्मचर्येणम् ।
पाप्मना पापेन । इहेति । मम शापो न त्वां बाधेतेत्यर्थः । अमोघतया अनि-
ष्कलतया । जनने जन्मनि । रसेनानुरागेण । निगडितौ बद्धौ । रागपल्लवितपुद्गत-
प्रेमपूर्णमित्यर्थः । दाक्षिण्यं 'दाक्षिण्यं चेष्टया वाचा परच्छन्दानुवर्तनम्' इति । साभिज्ञा
सप्रत्यभिज्ञम् । परस्परप्रत्ययो यथा स्यात्तथेत्यर्थः । तस्मिन्निजिति । महिषी पद्माभिषिक्ता ।
रहस्यं भिद्येदिति मिया । वाटिका गृहोद्यानम् । 'वाटी वास्तौ शृङ्गोद्यानकट्योः'

दुहितुर्नानाविधां विहारलीलामनुभवन्ती क्षणं स्थित्वा दुहित्रा समेता
 निजागारगमनायोद्युक्ता बभूव । मातरमनुगच्छन्त्यवान्तिमुन्दरी ' राजहंसः
 कुलतिलक विहारवाञ्छया केलीवने मदन्तिकमागतं भवन्तमकाण्ड एव
 विसृज्य मया समुचितमिति जनन्यनुगमनं क्रियते । तदनेन भवन्मनो-
 रोगोऽन्यथा मा भूत् ' इति मरालमिव कुमारमुद्दिश्य समुचितालाप-
 कलापं वदन्ती पुनः पुनः परिवृत्तदीननयना वदनं विलोकयन्ती निज-
 मन्दिरमगात् । तत्र हृदयवल्लभकथाप्रसङ्गे बालचन्द्रिकाकाथिततदन्वयनाम-
 धेया मन्मथबाणपतनव्याकुलमानसा विरहवेदनया दिने दिने बहुलपक्षशशि-
 क्लेश्व क्षामक्षामाऽऽहारादिसकलव्याणं परिहृत्य रहस्यमन्दिरे मलयजरस-
 क्षालितपल्लवकुसुमकल्पिततल्पतलावर्तितनुलता बभूव । तत्र तथाविधाव-
 स्थामनुभवन्ती मन्मथानलसंतप्तां सुकुमारीं कुमारीं निरीक्ष्य खिन्नो वयस्या-
 गणः काञ्चनकलशसंचितानि हरिचन्दनोशीरघनसारमिलितानि तद-
 भिषेककल्पितानि सलिलानि त्रिसतन्तुमयानि वासांसि च नलिनीदल-
 मयानि तालवृन्तानि च संतापहरणानि बहूनि संपाद्य तस्याः शरीरमशिशि-
 रयत् । तदपि शीतलोपचरणं सलिलमिव तप्ततैले तदङ्गे दहनमेव सम-
 न्तादाविश्वकार । किंकर्तव्यतामूढां विषण्णां बालचन्द्रिकामीषदुन्मीलितेन
 कटोक्षबीक्षितेन बाष्पकणाकुलेन विलोक्य विरहानलोष्णानिःश्वास-
 म्लपिताधरया नताङ्ग्या शनैः सगद्गदं व्यलापि—' प्रियसखि कामः
 कुसुमायुधः पञ्चबाण इति नूनमसत्यमुच्यते । इयमहमयोमयैरसंख्यै-
 रिषुभिरनेन हन्ये । सखि चन्द्रमसं वाडवानलादतितापकरं मन्ये ।

इति हैमः । राजहंसस्य पक्षिविशेषस्य कुले तिलक इव भूषणभूतः । पक्षे
 राजहंसस्यैतन्नाम्नो राज्ञः कुले तिलकः । अकाण्डे सहसा । आलापकलापं
 ध्वजनजातम् । बहुलपक्षः कृष्णपक्षः । क्षामक्षामाऽतिकृशा । मलयजं चन्दनं तस्य
 रसेन क्षालिताः पल्लवाः ते च कुसुमानि च तैः कल्पितं तल्पं शय्या तस्य तले
 अवर्तिनी तनुलता यस्याः । उशीरो नलदः । 'वाळा' इति ख्यातः । घनसारः कर्पूरः ।
 अभिषेकः स्नानम् । तालवृन्तानि व्यजनानि । वयस्यागणोऽशिशिरयदिति
 संबन्धः । शीतलोपचरणं शिशिरोपचारकल्पना । दहनमग्निम् । अयोमयैर्लोह-
 निर्मितैः । वाडवानलात्सागरान्तर्गताद्बहेः । पारावारः समुद्रः । तदैव तस्मिन्नेव

यदस्मिन्नन्तः प्रविशति शुष्यति पारावारः । सति निर्गते तदैव वर्धते ।
 दोषाकरस्य दुष्कर्म किं वर्ण्यते मया । यदनेन निजसहोदर्याः पद्मा-
 लयाया गेहभूतमपि कमलं विहन्यते । विरहानलसंतप्तहृदयस्पर्शेन
 नूनमुष्णीकृतः स्वल्पीभवति मलयानिलः । नवपल्लवकल्पितं तल्प-
 मिदमनङ्गाग्निशिखापटलमिव संतापं तनोस्तनोति । हरिचन्दनमपि
 पुरा निजयष्टिसंश्लेषवदुगगरदनलिसोत्तवर्णगरलसंकलितमिव तापयति
 शरीरम् । तस्मादलमलमायासेन शीतलोपचारे । लावण्याजितमारो राज-
 कुमार एवागदंकारो मन्मथज्वरापहरणे । सोऽपि लब्धुमशक्यो
 मया । किं करोमि' इति । बालचन्द्रिका मनोज्वरावस्थापरमकाष्ठां
 गतां कोमलार्द्धां तां राजवाहनलावण्याधीनमानसामनन्यशरणामवे-
 क्ष्यात्मन्यचिन्तयत्—' कुमारः सत्वरमानेतव्यो मया । नो चेदेनां
 स्मरणीयां गतिं नेष्यति मीनकेतनः । तत्रेद्याने कुमारयोरन्योन्या-
 वलोकनवेलायामसमसायकः समं मुक्तसायकोऽभूत् । तस्मात्कुमारान-
 यनं सुकरम् ' । ततोऽवन्तिमुन्दरीरक्षणाय समयोचितकरणीयचतुरं
 सखीगणं नियुज्य राजकुमारमन्दिरमवाप । पुष्पबाणबाणतूणीरायमान-
 मानसोऽनङ्गतप्तावयवसंपर्कपरिभ्रान्तपल्लवशयनमधिष्ठितौ राजवाहनः
 प्राणेश्वरीमुद्दिश्य सह पुष्पोद्भवेन संलपन्नागतां प्रियवयस्यामालोक्य
 पौदमूलम्, अन्वेषणीया लतेव बालचन्द्रिकाऽऽगतेति संतुष्टमना निटिल-
 तटमण्डनोभवदम्बुजकोरकाकृतिलसदञ्जलिपुटम् ' इतो निषीद ' इति

काले । दोषा रात्रिस्तां करोतीति तथा । दोषाणामाकरश्च । सहोदरी भगिनी ।
 पद्मालया लक्ष्मीः । गेहं गृहम् । विरहानलेन संतप्तं च तद्द्वयं च तस्य स्पर्शेन ।
 निजयष्टेः निज हाण्डस्य संश्लेषवन्त आश्लेषिणो ये उरगाः पद्मगास्तेषां रदनेषु दन्तेषु
 लिप्तं यदुल्लङ्घनं तीव्रं गरलं तेन संकलितं व्याप्तम् । न विद्यते गदः अस्य असौ
 अगदः । अगदमरोगं जन्तुं करोतीति अगदंकारो भिषक् । ' कारे सत्यागदस्य '
 इति सुम् । स्मरणीयां गतिं नेष्यति कथीकृतवपुषं करिष्यति । कुमारः कुमारी च
 कुमारौ तयोः । असमसायको मदनः । सममेककाले । मुक्तसायकोऽभूद्वेधमकरोत् ।
 समयस्योचितानि समयोचितानि च तानि करणीयानि च तत्र चतुरम् । अनङ्गे-
 ति । अनङ्गेन कामेन तप्ता ये अवयवास्तैः संपर्कस्तेन परिभ्रान्ताः पल्लवा यस्य तादृक्
 शयनम् । पादमूलमागतमित्यन्वयः । अन्वेषणीया महौषधत्वादन्वेषणाहो । निटि-
 लेति । निटिलतटे ललाटेदेशे मण्डनोभवन् अम्बुजकोरकस्य इव आकृतियस्य सः
 अम्बुजकोरकाकृतिः लसन् यद्वा ० कृतिरिव लसन् शोभमानः अञ्जलिपुटो यस्यास्ताम

निर्दिष्टसमुचितसनासीनामवन्तिसुन्दरीप्रेषितं सकर्पूरं ताम्बूलं विनयेन
दत्तौ ता केान्तावृत्तान्तमपृच्छत् । तथा सविनयमपाणि—‘देव
क्रीडावने मृद्वल्लोकनकालमारभ्य मन्मथमध्यमाना पुष्पतलपादिषु
तापशमनमलभमाना वामनेनेवोद्यततरुफलमलभ्यं त्वदुरःस्थलालिङ्गन-
सौख्यं स्मरान्वतया लिप्सुः सा स्वयमेव पत्रिकामालिख्य ‘वह्मभार्यै-
नामर्पय’ इति मां नियुक्तवती’ । राजकुमारः पत्रिकां तामादाय पपाठ—

‘सुभगं कन्दमन्दकम् जगत्त्वद्वरं विलोक्य ते रूपम् ।

मम मानसमभिलषति त्वं चित्तं कुरु तथा मृदुलम्’ ॥

इति पठित्वा सादरमभाषत—‘सखि छायावन्मामनुवर्तमानस्य
पुष्पोद्भवस्य बहुधा त्वमेव तस्या मृगीदृशो बहिश्चराः प्राणा इव
वर्तमे । त्वच्चातुर्यमस्यां क्रियालतायामालवालमभूत् । तदखिलं करि-
ष्यामि । नताङ्गया मन्मनःकाठिन्यमाख्यातम् । यदा केलीवने
कुरङ्गलोचना लोचनपथमवर्तत तदैवापदृतमदीयमानसा सा स्वमन्दिर-
मगात् । सा चेतसो माधुर्यकाठिन्ये स्वयमेव जानाति । दुष्करः
कन्यान्तःपुरप्रवेशः । तदनुरूपमुपायमुपपाद्य श्वः परश्चो वा
नताङ्गी संगमिष्यामि । मदुद्भूतमेवमारुयाय शिरीषकुसुमसुकुमाराया
यथा शरीरबाधा न जायेत तथाविधमुपायमाचर’ इति । बाल-
चन्द्रिकाऽपि तस्य प्रेमगर्भितं वचनमाकर्ण्य संतुष्टा कन्यापुरमग-
च्छत् । राजवाहनोऽपि यत्र हृदयवह्मभावलोकनसुखमलभत तदु-
द्यानं विरहविनोदाय पुष्पोद्भवसमन्वितो जगाम । तत्र चकोर-

वामनो ह्रस्वाकृतिर्नरः । उग्रत उच्चः । लिप्सुर्लघुमिच्छति तथा । सुभगति ।
सुभग सुन्दरति कोमलामग्रणे । कुसुममिव सुकुमारं पेलवम् । जगति अतवद्यं नि-
र्दोषम् । यथा तव वपुः कोमलं न तथा तव चित्तमिति तद्विषया प्रार्थना । अत
एवाम् उक्तम्—‘नताङ्गया मन्मनःकाठिन्यमाख्यातम्’ इति । बहिश्चरन्ति ते । त्वं
तस्याः प्राणतुल्या । ते प्राणा अन्तर्निवसन्ति त्वदृश बहिश्चरन्तीत्येव भेदः ।
क्रियैव लता तस्याम् । आलमालमावालम् । ‘अल्ले’ इति भाषायाम् ।
तस्या अनुरागवर्धनमिति भावः । लोचनपथमवर्तत दृष्टेयर्थः । अनुरूपं योग्यम् ।
उपपाद्य संपाद्य । श्व आगामिनि दिवसे । परश्चस्ततः परस्मिन्दिवसे । प्रेम-
गर्भितं प्रेमयुक्तम् । चकोरस्येव लोचनं यस्याः सा चकोरलोचना । तथा

कान्तदृष्टान्तम्, २ त्वच्चित्तं, ३ यत्तन्नामीष्टं येन क्रियामनोरथः फलिष्यति तद्विजयम्,
गन्तु-मगाः कुरङ्गः, ०नयना, ५ अभ्यवर्तन,

लोचनावचितपल्लवकुसुमनिकुरम्बं महीरुहसमूहं शरदिन्दुमुख्या मन्मथ-
समाराधनस्थानं च नताङ्गीपदपाङ्क्तिचिह्नितं शीतलसैकतलं च सुदती-
मुक्तमुक्तं माधवीलतामण्डपान्तरपल्लवतल्पं च विलोकयँल्ललनातिलक-
विलोकनवेलाजनितशेषाणि स्मारंस्मारं मन्दमारुतकम्पितानि नवचूत-
ल्लवानि मदनाग्निशिखा इव चकितो दर्शदर्श मनोजकर्णेजपानामिव
कोकिलकीरमधुकराणां कणिताने श्रायंश्रावं मारविकारेण क्वचिदप्यव-
स्थातुमसहिष्णुः परिवभ्राम ।

तस्मिन्नवसरे धरणीसुर एकः सूक्ष्मचित्रनिवसनः स्फुरन्मणिकुण्डल-
मण्डितो मुण्डितमस्तकमानवसमेतश्चतुरवेषमनोरमा यदृच्छया समागतः
समन्ततोऽभ्युल्लसत्तेजोमण्डलं राजवाहनमाशीर्वादपूर्वकं ददर्श । राजा
सादरम् ' को भवान् कस्यां विद्यायां निपुणः ' इति तं पप्रच्छ । स
च ' विद्येश्वरनामधेयोऽहमैन्द्रजालिकविद्याकोविदो विविधदेशेषु राजमनो-
रञ्जनाय भ्रमन्नुज्जयिनीमद्यागतोऽस्मि ' इति शशंस । पुनरपि राजवाहनं
सम्यगालोक्य ' अस्यां लीलावनौ पाण्डुरतानिमित्तं किम् ' इति सामि-
प्रायं विहस्यापृच्छत् । पुष्पोद्भवश्च निजकार्यकरणं तर्कयन्नेनमादरेण
बभाषे— ' ननु सतां सख्यस्याभाषणपूर्वतयाऽचिरं रुचिरभाषणो भवान्-
स्माकं प्रियवयस्यो जातः । सुहृदामकथं च किमस्ति । केली-
वनेऽस्मिन्वसन्तमहोत्सवायागताया मालवेन्द्रसुताया राजनन्दन-

अवचितं पल्लवकुसुमानां निकुरम्बं समूहः यस्य । शरद इन्दुः शरदिन्दु-
स्तद्वन्मुखं यस्यास्तस्याः । शोभना दन्ता यस्याः सा सुदती तथा आदौ भुक्तं
पश्चान्मुक्तम् । ललनातिलकशब्देन सैव गृह्यते । जनितानि यानि शेषाणि स्मरणी-
यानि । स्मारंस्मारं स्मृत्वा । दर्शदर्श दृष्ट्वा दृष्ट्वा । कर्णेजपः सूचकः । ' तत्पुरुषे कृति
बहुलम् ' इत्यनेन सप्तम्या अलुक् । तस्मिन्निति । सूक्ष्मं चित्रं च निवसनं
वासो यस्य । स्फुरद्भ्यां मणिनिर्मिताभ्यां कुण्डलाभ्यां कर्णभूषणाभ्यां मण्डितः
शोभितः । मुण्डितं मस्तकं येषामेतादृशैर्मनैः समेतो युक्तः । यदृच्छया अकस्मात् ।
अभ्युल्लसत्तेजसो मण्डलं यस्य तम् । ऐन्द्रजालिकविद्यः मारुडम् । लीलायाः क्रीडाया
अवनिर्भूमिः । आभाषणं पूर्वं यस्मिन्स्तत्तस्य भावस्तया । अकथं कथनयोग्यम् ।

स्यास्य चाकस्मिकदर्शनेऽन्योन्यानुगातिरेकः समजायत । सततसंभोग-
सिद्ध्युपायाभावेनासावीटशीमवस्थामनुभवति ' इति । विद्येश्वरो लज्जामि-
रामं राजकुमारमुखमभिर्वीक्ष्य विरचितमन्दहासो व्याजहार— ' देव
भवदनुचरे मयि तिष्ठति तव कार्यमसाध्यं किमस्ति । अहमिन्द्रजाल-
विद्याया मालवेन्द्रं मोहयन्वैरजनसमक्षमेव तत्तनयापरिणयं रचयित्वा
कन्यान्तःपुरप्रवेशं कारयिष्यमीति वृत्तमन्त एष राजकन्यकायै सखी-
मुवेन पूर्वमेव कथयितव्यः ' इति । संतुष्टमना महीपतिरनिमित्तं मित्रं
प्रकटीकृतकृत्रिमक्रियापाटवं निप्रलम्भकृत्रिमप्रेमसहजसौहार्दवेदिनं तं
विद्येश्वरं सचहुमानं विससर्ज ।

अथ राजवाहनो विद्येश्वरस्य क्रियापाटवेन फलितमिव मनोरथं
मन्यमानः पुष्पोद्भवेन सह स्वमन्दिरमुपेत्य सादरं बालचन्द्रिकामुखेन
निजबलभायै महीसुरक्रियमाणं संगमोपायं वेदयित्वा कौतुकाकृष्टहृदयः
' कथमिमां क्षपां क्षपयामि ' इत्यतिष्ठत् । परेद्युः प्रभाते विद्येश्वरो रस-
भावरीतिगतिचतुरस्तादृशेन महता निजपरिजनेन सह राजभवनद्वारा-
न्तिकमुपेत्य दौवारिकनिवेदितनिजवृत्तान्तः सहसोपगम्य सप्रणामश्च
' ऐन्द्रजालिकः समागतः ' इति द्वःस्थैर्विज्ञापितेन तद्दर्शनकुतूहला-
विष्टेन समुत्सुकावरोधसहितेन मालवेन्द्रेण समाहूयमानो विद्येश्वरः
कक्षान्तरं प्रविश्य सविनयमाशिषं दत्त्वा तदनुज्ञातः परिजनताड्य-
मानेषु वाद्येषु नदत्सु, गायकीषु मदकलकोकिलामञ्जुलध्वनिषु

सततो नित्यः । नित्यसंभोगसिद्धिर्यथा भवेत्सोपायं न लभत इत्यर्थः । लज्जयाऽभिरामं
सुन्दरम् । अनिमित्तं निष्कारणम् । प्रकटीकृतं दर्शितं कृत्रिमक्रियायामिन्द्रजालविद्यायां
पाटवं कुशलत्वं येन तम् । निप्रलम्भं च कृत्रिमप्रेमं च सहजसौहार्दं च वेत्तीति
तथा । अथेति । क्षपां रात्रिम् । क्षपयामि नयामि । ' क्षे क्षये ' इति धातुः ।
णिजन्तम् । ' आदेच उपदेशे— ' इत्यात्वम् । ' अर्तिही— ' इत्यादिना पुगागमः ।
क्षिप्त्वाद्भस्वः । परेद्युरन्वेष्युः । रसाः शृङ्गारादयः । भावोऽभिप्रायसूचनम् ।
रीतिगतयः इन्द्रजालविद्यान्तर्गताः । दौवारिको द्वाःस्थः । अवरोधः शुद्धान्तः ।
राजस्त्रिय इत्यर्थः । कक्षन्तरमन्तः कक्षम् । गायक्यो गानकर्त्र्यः स्त्रियः ।
मदेन कलोऽव्यक्तमधुरस्वतो यः कोकिलस्तद्वन्मञ्जुलो ध्वनिर्यासां तासु । सामा-

श्चास्माभिर्विबोध्यमानाः प्रकृतावेव स्थास्यति' इति । 'तथा' इति तस्याः प्रतियाति स्वजने सा गणिका तमृषिमलवुभक्तिधौतोद्गमनीय-वासिनी नात्याहतशरीरसंस्कारा वनतरुपोतालवालपूर्णैर्देवतार्चन-कुसुमोच्चयावचयप्रयासैर्नैकैर्विकल्पोपहारकर्मभिः कामशासनार्थं च गन्ध-मालयधूपदीपनृत्यगीतवाद्याभिः क्रियाभिरेकान्ते च त्रिवर्गसंबन्धिनीभिः कथाभिरध्यात्मवादैश्चानुरूपैरल्पीयसैव कालेनान्वरञ्जयत् ।

एकदा च रहसि रक्तं तमुपलक्ष्य 'मूढः खलु लोको यत्सह धर्मेणार्थकामावपि गणयति' इति किञ्चिदस्मयत । 'कथय वासु केनांशेनार्थकामातिशायी धर्मस्तवाभिप्रेतः' इति प्रेरिता मरीचिना लज्जामन्यरमारभताभिधातुम्—'इतः किल जनाद्भगवत्स्त्रिवर्गबला-बलज्ञानम् । अथ वैतदपि प्रकारान्तरं दासजनानुग्रहस्य । भवतु । श्रू-यताम् । ननु धर्मादृतेऽर्थकामयोरनुत्पत्तिरेव । तदनपेक्ष एव धर्मो निवृत्तिमुखप्रसूतिहेतुरात्मसमाधानमात्रसाध्यश्च । सोऽर्थकामवद्ब्राह्म-साधनेषु नात्यायतते । तत्त्वदर्शिनोपबृंहितश्च यथाकथंचिदप्यनुष्ठीय-

धौतोद्गमनीयेति । धौतं यदुद्गमनीयं बल्युगलं तद्वस्ते सा तद्वासिनी । 'तत्स्यादुद्गमनीयं यदौतयोर्वैद्ययोर्यु' इत्यमरः । धौतोद्गमनीयमित्यत्र 'विशिष्ट-वाचकानाम्' इति वचनाद्विशेष्यपरतया व्याख्येयम् । नात्याहतेति । नात्याहत आदरितः शरीरस्य संस्कारः परिकर्मादिर्यथा सा । वनतरुणां पोता बालवृक्षास्तेषामालवालानि । देवतार्चनार्थं कुसुमानि पुष्पाणि तेषामुच्चयः सद्बृहस्तस्यावचयो ग्रहणं तत्प्रयासैः श्रमैः । 'उच्चयस्तरोरादानमवचयो भूमेः' इति भूषणा । नैका अनेका ये विकल्पा भेदाः । विकल्पः संशये भेदे' इति वररुचिः । उपहारकर्मभिर्बलिकर्मभिः । कामशासनो महादेवस्तदर्थं तन्निमित्तम् । 'कामशासनार्थं कामोद्दीपनार्थं च' इति भूषणा । त्रिवर्गो धर्मार्थकामाः । अश्वात्म-वादैरात्मानमधिकृत्य ये वादास्तत्त्वबुभुत्सुकथाः तैः । एकदेति । रक्तमनुरक्तम् । किञ्चिदल्पम् । कथयेति । वासु बाले । 'अथ बाला स्याद्वासुः' इत्यमरः । 'अन्व-धनयोर्हस्वः' इति संबुद्धौ हस्वता । अर्थकामावतिशेते अतिक्रम्य वर्तत इति तथा । अभिप्रेतः संमतः । इतो जनान्मल्लक्षणात् । 'धर्मादृते इति । तथा च व्यासः—धर्मादर्थश्च कामश्चेति इ०' इति भू० । तदनपेक्षोऽर्थकामनिरपेक्ष एव । स्वतन्त्र एवेत्यर्थः । निवृत्तिमुखं मोक्षमुखं तदुद्भवहेतुः । आत्मसमाधानं बुद्धरेकाग्रतामात्रम् । 'आत्मा यत्नो वृत्तिर्बुद्धिः स्वभावो ब्रह्म वर्ध्म च' इत्यमरादयः । स धर्मः । नात्यायतते नात्यन्तमधीनो भवती-

मानाम्यां नार्थकामाभ्या वाध्यते । बाधितोऽपि चाल्पायासप्रतिसमा-
हितस्तमपि दोषं निर्हृत्य श्रेयसेऽनल्पाय कल्पते । तथा हि । पितामहस्य
तिलोत्तमाभिलाषः, भवानीपतेर्मुनिपत्नीसहस्रभूदूषणम्, पद्मनाभस्य
षोडशसहस्रान्तःपुरविहारः, प्रजापतेः स्वदुहितर्यपि प्रणयप्रवृत्तिः, शची-
पतेरहल्यानारता, शशाङ्कस्य गुरुत्वरूपगमनम्, अंशुमालिनो वडवा-
लङ्घनम्, अनिलस्य केसरिकलत्रसमागमः, बृहस्पतेरुत्तम्यभार्याभिसरणम्,
पराशरस्य दाशकन्यादूषणम्, पाराशर्यस्य भ्रातृदारसंगतिः, अश्रेर्मृगी-
समागम इति । अमराणां च तेषु तेषु कार्येष्वासुरविप्रलम्भनानि ज्ञान-
बलान्न धर्मपीडामावहन्ति । धर्मपूते च मनसि नमसीव न जातु रजोऽनु-
षज्यते । तन्मन्ये नार्थकामौ धर्मस्य शततभीमपि कलां स्पृशतः' इति ।

श्रुत्वैतद्विदुर्दीर्णरागवृत्तिरभ्यधात्—'अयि विलासिनि साधु पश्यासि ।
न धर्मस्तत्त्वदर्शिनां विषयोपभोगेनोपरुध्यत इति । किं तु जन्मनः
प्रभृत्यर्थकामवार्तानभिज्ञा वयम् । ज्ञेयौ चेमौ किंरूपौ किंपरिवारौ किं-
फलौ च' इति । सा त्वावादीत्—'अर्थस्तावदर्जनवर्धनरक्षणमात्मकः, कृषि-

त्यर्थः । 'यती प्रयत्ने' । उपसर्गादर्थान्तरम् । तत्त्वदर्शनेनोपबृंहितो बधितो धर्मो
उर्थकामाभ्यां न बाध्यते । बाधितोऽपि धर्मोऽल्पायासेनाल्पवस्त्रेण प्रतिसमा-
हितः समाधानं प्रापितः । अनल्पाय श्रेयसे मोक्षाय । तथा ह्येति । तिलोत्तमा-
ऽप्सरोविशेषः । संदूषणं गमनम् । पद्मनाभस्य कृष्णस्य प्रणयेन प्रीत्या प्रवृत्तिः प्रवर्तनम् ।
अहल्या गौतमपत्नी । गुरुत्वरूपं बृहस्पतिभार्या । 'तल्पं शय्याद्वारेषु' इत्यमरः । अंशु-
माली सूर्यः । वडवाऽश्विनी । अनिलस्य वायोः । केसरी वानरभेदः । उत्तम्यो बृह-
स्पतेर्ज्येष्ठभ्राता । अभिसरणं गमनम् । पराशरस्य व्यासपितुः । दाशः कैवर्तः
तत्कन्या सत्यवती । तदूषणं तद्रमनम् । पाराशर्यस्य भ्राता बिचित्रवीर्यः । आसुर-
विप्रलम्भनान्यकृत्याचरणानि । 'अकृत्याचरणं यत्तदासुरं विप्रलम्भनम्' इत्यजयः ।
ज्ञानबलात्तत्प्राबल्यात् । धर्मपूते धर्मपवित्रे । जातु कदाचिद् । यथा नमसि रजो नानुषक्तं
भवति तथेत्यर्थः । श्रुत्वेति । उदीर्णां वृद्धिं गता रागवृत्तिरिच्छावृत्तिः यस्येति ।
अयि विलासिनीति सानुरागोक्तिः । तत्त्वदर्शिनां तत्त्वसाक्षात्कारिणाम् । धर्मो
विषयोपभोगेन स्व्याद्युपभोगेन नोपरुध्यते नोपक्षीयते । ज्ञेयौ चेमावर्थकामौ
तत्प्राप्तिविति । रूपं स्वरूपम् । परिवारः परिकरः । अर्जनं संपादनम् । वर्धनं शुद्धिः

पाशुपाल्यवाणिज्यसंविधिप्रहादिवरिवारः तीर्थप्रतिपादनफलश्च । कामस्तु विषयातिमकचेतसोः स्त्रीपुंसयोर्निरतिशयसुखस्पर्शविशेषः । परिवारस्त्वस्य यावदिह स्म्यमुज्ज्वलं च । फलं पुनः परमाह्लादनम्, परस्परविमर्दनम्, स्मर्यमाणमधुरम्, उदीरिताभिमानमनूत्तमम्, सुखमपरोक्षं स्वसंवेद्यमेव । तस्यैव कृते विशिष्टस्थानवर्तिनः कष्टानि तपांसि महान्ति दानानि क्षरुणानि बुद्धानि भीमानि समुद्रलङ्घनादीनि च वराः समाचरन्ति । इति ।

निशम्यैतन्निर्णयतिबलाच्च तत्पाटवान्नु स्वबुद्धिमान्द्यान्नु स्वनियममनादृत्य तस्यामसौ प्रासज्यत् । सा सुदूरं मूढात्मानं च तं प्रबहणेन नीत्वा पुनमुदारशोभया राजवीथ्या स्वभवनमनैषीत् । अभूच्च घोषणा 'धः कामोत्सवः' इति । उत्तरेद्युः स्नातानुलिप्तमामितमर्ह्युपात्तगारब्धकामिजनवृत्तं निवृत्तस्ववृत्तामिलाषं क्षणमात्रमेतदपि तथा विना दूयमानं तमृषिमृद्धिमता राजमार्गेणोत्सवसमानं नीत्वा कचिदुपवनोद्देशे युवतिजनशतपरिवृतस्य राज्ञः

उदादिभिः । रक्षणे पालनम् । कृषिः कर्षणकर्म । पाशुपाल्यं पशुपालनम् । तीर्थेषु उत्पात्रेषु प्रतिपादनं दानम् । स्त्रीपुंसयोरिति 'अचतुर-' इत्यादिना निपातनाद्वन्तता । निरतिशयः । श्रेष्ठ इत्यर्थः । यावदिति साकल्ये । परस्परविमर्दनमन्यान्वोन्यालिङ्गनचुम्बनादिजनम् । उदीरित इत्यत्राभिमानः सार्धक्यबुद्धिर्धत इत्यर्थः । इति भूषणा । अपरोक्षं प्रत्यक्षम् । तस्यैव सुखस्यैव निमित्तम् । कृते इत्यव्ययं तादर्थ्यं । 'अर्थे कृतेऽव्ययं तावतादर्थ्यं वर्तते द्वयम्' इति कोशः । विशिष्टस्थानवर्तिनः सत्तीर्थवासिनः । निशम्य श्रुत्वा । नियतिर्दिवम् । तस्याः काममज्र्याः पाटवं पटुत्वम् । मान्यं मन्दत्वम् । नुः सर्वत्र विर्तके । स्वनियमं मुनिसमयम् । असौ मरीचिस्तस्यां काममज्र्यां प्रासज्यत् प्रसक्तोऽभूदित्यर्थः । सेति । सा काममज्जरी । मूढात्मानं मूर्खबुद्धिम् । तं मुनिम् । प्रबहणेन कर्णारथसंज्ञकेन वाहनविशेषेण । उदारशोभयोत्कृष्टशोभया । राजवीथ्या । राजमार्गेण । स्वभवनं स्वगृहमनैषीदनयत् । अभूच्चेति । घोषणा हिण्डिमः । 'दाबोरा' इति प्रसिद्धः । अ आगामिनि दिवसे । उत्तरेद्युस्तरदिवसं । पूर्वं ज्ञातः पश्चादनुलिप्तस्तथा तम् । आचरिता भूता मञ्जुर्मनोहरा माला येनेति तम् । वृत्तं वर्तनम् । निवृत्तो दूरापास्तः स्ववृत्ते स्वाचरणेऽमिलाषो यस्य तम् ।

१ अमिषक, अमिष्यक. २ उज्ज्वलं च वस्तु. ३ अनुत्तमसुखम्. ४ निमित्तबलान्नु. ५ पुण्ड. ६ दूयमामचितम्.

संनिधौ स्मितम् तेन 'भद्रे भगवता सह निषीद' इत्यादिष्टा
 सविभ्रमं कृतप्रणामा सस्मितं न्यषीदत् । तत्र काचिदुत्थाय बद्धा-
 ञ्जलिरुत्तमाङ्गना 'देव जिताऽनयाऽहम् । अस्यै दास्यमद्यप्रभृत्यभ्यु-
 पेतं मया' इति प्रभुं प्राणंसीत् । विस्मयहवमूलश्च कोलाहलो
 लोकस्योदजिहीत । हृष्टेन च राज्ञा महार्है रत्नालंकारैर्महता च
 परिवर्हेणानुगृह्य विसृष्टा वारमुख्याभिः पौरमुख्यैश्च गणशः प्रशस्य-
 माना स्वमवनमगतैव तमृषिमभाषत—'भगवन् अयमञ्जलिः । चिर-
 मनुगृहीतोऽयं दासजनः । स्वार्थ इदानीमनुष्ठेयः' इति । स तु रागा-
 दशानिहत इवोद्धाम्याब्रवीत्—'प्रिये किमेतत् । कुत इदमौदासी-
 न्यम् । क गतस्तव मय्यसाधारणोऽनुरागः' इति । अथ सा सस्मित-
 मिदमवादीत्—'भगवन् ययाऽद्य राजकुले मत्तः 'राजयोऽभ्युपेतस्त-
 स्याश्च मम च कस्मिंश्चित्संवर्षे 'मरीचिमावर्जितवतीव न्नाघसे' इति
 तैयाऽस्म्यहमभिक्षिता । दास्यपणबन्धेन चास्मिन्नर्थे प्रावर्तिषि ।
 सिद्धार्था चास्मि त्वत्प्रसादात्' इति । स तया तथाऽवधूतो दुर्मतिः कृता-
 नुशयः शून्यवन्न्यवर्तिष्ट । यस्तथैवं कृतस्तपस्वी तमेव मा महाभाग
 मन्यस्व । स्वशक्तिनिषिक्तं रागमुद्धृत्य तथैव बन्धक्या महद्वैराभ्य-

दृष्टवान् स्त्रियमानम् । अदिमता समुदेन । अस्ववसमाजं क्रीडासभाम् ।
 भगवता मुनिना सह । निषीद उपविश । तत्रेति । तत्र सभायाम् । अनया
 काममज्या । अभ्युपेतमङ्गीकृतम् । कोलाहलः कलकलः । उदजिहीत । 'ओहाइ
 नतो' इति धातुः । उद्धतोऽभूदित्यर्थः । अहो द्रव्यम् । परिवर्धः परिकरः ।
 सेवकजन इति यावत् । अयं दासजनो मल्लक्षणः । स्वार्थस्तपहरणादिः ।
 स त्विति । उदासीनस्य भाव औदासीन्यम् । अथेति । संवर्षः स्पर्धा ।
 आवर्जितवतीव । नशीकृतवतीत्येवार्थः । पणबन्धः प्रतिज्ञा । अस्मिन्नर्थे भगवन्शी-
 करणकपेऽर्थे । प्रावर्तिषि प्रवृत्ता अभूवम् । सिद्धार्था कृतार्था । अवधूतो दूरी-
 कृतः । कृतानुशयः कृतपञ्चात्तापः । शून्यवन्न्यहृदय इव । य इति ।
 तपस्यनुक्रम्यः । 'तपस्वी चानुकम्पाईः' इत्यमरः । महाभागेत्यपहारवर्म-
 संबोधनम् । तमेव मरीचिकेव, मां मन्यस्व । जानीहीत्यर्थः । स्वशक्ति-
 निषिक्तं स्वशक्त्या स्वसामर्थ्येन । 'स्वशक्तिः प्रलोभनशक्तिः' इति भूषणा । निषिक्तं
 निक्षिप्तम् । रागमनुरागम् । उद्धृत्य दूरीकृत्य । बन्धक्या पुंश्वस्या । 'पुंश्वली धर्वणा

मर्षितम् । अचिरादेव शक्य आत्मा त्वदर्थसाधनक्षमः कर्तुम् । अस्या-
मेव तावद्द्रसाङ्गपुर्या चम्पायाम् ' इति ।

अथ तन्मनश्च्युततमःस्पर्शमियेवास्तं रविरगात् । ऋषिमुक्तश्च
रागः संध्यात्वेनास्फुरत् । तत्कथादत्तवैराग्याणीव कमलवनानि
समकुचन् । अनुमतमुनिशासनस्त्वहममुनैव सहोपास्य संध्या-
मनुरूपाभिः कथाभिस्तमनुशय्य नीतरात्रिः प्रत्युन्मिषत्युदयप्रस्थ-
दावकल्पे कल्पद्रुमकिसलयवध्रीरिण्यरुणार्चिषि तं नमस्कृत्य
नगरायोदचलम् । अदर्शं च मार्गभ्यासवर्तिनः कस्यापि क्षपणक-
विहारस्य बहिर्विविक्ते रक्ताशोकखण्डे निषण्णमस्पृष्टसमाधिमाधि-
क्षीणमग्रगण्यमनभिरूपाणां कृपणवर्णं कमपि क्षपणकम् । उरसि
चास्य शिथिलितमलनिचयान्मुत्खान्निपततोऽश्रुविन्दूनलक्षयम् । अप्राक्षं
चान्तिकोपविष्टः—' क तपः क च रुदितम् । न चेद्रहस्यमिच्छामि

बन्धक्यसती कुलदेवरी ' इत्यमरः । त्वदर्थसाधनक्षमस्त्वत्प्रयोजनसंपादनक्षमर्थः ।
अथेति । तस्य मुनेर्यन्मनस्तस्मात् च्युतं गलितं यत्तमोऽज्ञानं तत्स्पर्शमियेव ।
सूर्यतमसोर्वैरादिति मियेवेत्यर्थः । ऋषियुक्तः स रागः काममज्जरीविषयकः । संध्या-
त्वेनास्फुरदिति प्रकटीकृत्येत्यर्थः । तत्कथाः मुनिवार्तास्ताभिर्दत्तवैराग्याणीव कमल-
वनानि समकुचन्संकुचितानि बभूवुः । इवशब्दोऽत्रोत्प्रेक्षायाम् । अनुमतमङ्गीकृतं मुनि-
शासनं येनेति सः । अमुना सह मुनिना सह । सहयोगे तृतीया । अनुकृपाभिरनु-
कूलाभिः । तमनुशय्य । तेन सह सथित्वेत्यर्थः । 'तृतीयार्थे—' इत्यनोः कर्मप्रवचनी-
यत्वम् । 'कर्मप्रवचनीययुक्ते द्वितीया' । प्रत्युन्मिषत्युदयमिति सतीति सप्तम्यन्तम् । उदयः
पूर्वपर्वतः । तस्य प्रस्थः सानुः । 'स्तुः प्रस्थः सानुरक्षियाम्' इत्यमरः । तत्र दावकल्पे
बहिसहस्रे । कल्पद्रुमस्य किसलयानि पल्लवानि । अवध्रीरिणि तिरस्कारकरिणि ।
अरुणमर्चिर्यस्य तस्मिन् अरुणार्चिषि सूर्ये । तं मुनिम् । नगराय नगरं प्रतीत्यर्थः
उदचलम् । चलित इत्यर्थः । अदर्शमिति दृष्टवान् । मार्गभ्यासां समी-
पम् । ' समीपे निकटासन्नसन्निकष्टसनीडबन् । सदेशाभ्याससविधसमर्थादसदेशवत् '
इत्यमरः । क्षपणकविहारस्य सौगतावासस्य बहिः विविक्ते विजने । रक्ता-
शोकखण्डे रक्ताशोककदम्बे । ' कदम्बे खण्डमस्त्रियाम् ' इत्यमरः । अस्पृष्टसमाधि
नियमरहितम् । 'समाधिनियमे ध्याने' इति विश्वः । आधिक्षीणं मानपीडादुर्बलम् ।
अनभिरूपाणां कुरूपाणाम् । कृपणवर्णं दीनवर्णम् । क्षपणकं बौद्धम् । शिथिलितो
मलनिचयो यत्रेति तथा तस्मात् । अन्तिकोपविष्टः समीपस्थितः । न चेद्रहस्यं न

श्रोतुं शोकहेतुम् ' इति । सोऽब्रूत—' सौम्य, श्रूयताम् । अहमस्या-
नेव चम्पायां निधिपालितनाम्नः श्रेष्ठिनो ज्येष्ठसूनुर्वसुपालिता नाम ।
वैरूप्यात्तु मम विरूपक इति प्रसिद्धिरामीत् । अन्यश्चात्र सुन्दरक
इति यथार्थनामा कलौगुणैः सम्पृद्धो वसुना नातिपुष्टोऽभवत् । तस्य
च मम च वपुर्वसुनी निमितीकृत्य वैरं वैरोपजीविभिः पौरधूर्तैरुदपा-
द्यत । त एव कदाचिदावयोरुत्सवसमाजे स्वयमुत्पादितमन्योन्यावमान-
मूलमधिलेपवचनव्यतिकरमुपशमय्य ' न वपुर्वसु वा पुंस्त्वमूलम्,
अपि तु प्रकृष्टगणिकाप्रार्थ्ययौवना हि यः स पुमान् । अतो युवति-
ललामभूता काममञ्जरी यं वा कामयते स हरतु सुभगपताकाम् '
इति व्यवस्थापयन् । अभ्युपेत्यावां प्राहिणुव तैस्य दूतान् । अहमेव
किलामुष्याः स्मरोन्मादहेतुरासम् । आसनियोश्चावयोर्मावेवोपगम्य सा
नीलोत्पलमयमिवापाङ्गदामाङ्गे मम मुञ्चन्ती तं जनमपत्रपयाऽधोमुखं
व्यधत् । सुभगमन्येन च मया स्वधनस्य स्वगृहस्य स्वगणस्य स्वदे-
हस्य स्वजीवितस्य च सैवैश्वरीकृता । कृतश्चाहमनया मलमलकशेषः ।

चेद्रेप्यम् । सोऽब्रूतेति । श्रेष्ठिनो वणिगवरस्य । अन्यः कश्चन । वसुना नातिपुष्टः ।
दरिद्र इति यावत् । तस्य सुन्दरकस्य मम च वपुर्वसुनी शरीरप्रपञ्चः । तैरोपजीवि-
भिर्वैरोपजीवन्तीति तथोक्तैः । त इति । स्वयं तैः पौरधूर्तैः । अन्यान्यावमानमूलं
परस्परावज्ञानिदानम् । अधिक्षेपस्य वचनानां व्यतिकरस्तं अधिक्षेपवचनव्यतिकरं
तिरस्कारवाक्यप्रसरम् । उपशमय्य शान्तिं नीत्वा । प्रकृष्टगणिकयोत्तमवेक्षया प्रार्थ्य-
मानं यौवनं यस्येति स तथा । युवतिललामभूता युवतिभूषणभूता । सुभगा इति
पताकाम् । चिह्नमिति यावत् । व्यवस्थापयन्निति मर्यादां चकुरित्यर्थः । अभ्यु-
पेत्याङ्गीकृत्य । तस्यै ताम्रानेतुम् । ' क्रियाभौषपदस्य—' इति कर्मणि चतुर्थी ।
अहमिति । ' अर्थवदग्रहणे यस्मान्नानर्थकपरिग्रहः । सुकृपयनिनोवैश्वः गृह्णाति
धनिनं ततः ॥ ' इति लक्षत्रमाला । ' अपाङ्गदामं सङ्क्रान्तुभावः ' इति भूषणा ।
अपाङ्गं नेत्रप्रान्तम् । तं जनं मत्प्रतिद्वन्द्विनं सुन्दरकम् । अपत्रपया लब्धया ।
' लब्धा साऽपत्रपाऽन्यतः ' इत्यमरः । सुभगमिति । आत्मानं सुभगं
मनुते स सुभगमन्यः । ईश्वरीकृता स्वामिनीकृता । चञ्चन्तमेतत् । मलमलकं
कोपीनम् । ' आच्छादनं संपिधानं कोपीनं मलमलकम् ' इति वैजयन्ती ।

हृतसर्वस्वस्तया चापवाहितः प्रपद्य लोकोपहासलक्ष्यतामक्षमश्च सोढुं
 धिक्कृतानि पौरवृद्धानामिहं जैनायतने मुनिनैकेनोपदिष्टमोक्षवर्त्ता सुकर
 एष वेषो वेशनिर्गतानामित्युदीर्णवैराग्यस्तदपि कौपीनमजहाम् । अथ
 पुनः प्रकीर्णमलपङ्कः प्रबलकेशलुञ्चनव्यथः प्रकृष्टतमक्षुत्पिपासादिदुःखः
 स्थानासनशयनभोजनेष्वपि द्विप इव नवग्रहो बलवतीभिर्विन्त्रणाभिरु-
 द्वेजितः प्रत्यवामृशम् । 'अहमस्मि द्विजातिः । अस्वधर्मो ममैष
 पाखण्डपथावतारः । श्रुतिस्मृतिविहितेनैव वर्त्मना मम पूर्वजाः प्राव-
 र्त्तन्त । मम तु मन्दभाग्येस्य निन्द्यवेषममन्ददुःखायतनं
 हरिहरहिरण्यगर्भादिदेवतापवादश्रवणनैर्न्तर्यात्रेत्यापि निरयफलम-
 फलं विप्रलम्भप्रायमीदृशमिदमधर्मवर्त्म धर्मवत्समाचरणीयमासीत् ।'
 इति प्रत्याकलितस्वदुर्नयः पिण्डीखण्डं विविक्तमेतदासाद्य पर्याप्तमश्रु
 मुञ्चामि ' इति । श्रुत्वा चैतदनुकम्पमानोऽज्जवम्—' भद्र, क्षमस्व ।
 कंचित्कालमत्रैव निवस । निजेन द्युम्नेनासावेव वेश्या यथा त्वां
 योजयिष्यति तथा यतिष्ये । सन्त्युपायास्तादृशाः ' इत्याश्वास्य

अपवाहितो बहिष्कृतः । प्रपद्य प्राप्य । लोकानामुपहासास्तेषां लक्ष्यतां स्थानताम् ।
 धिक्कृतानि तिग्मस्कारवचनानि । पौरवृद्धानां नागरिकश्रेष्ठानाम् । जैनायतने क्षपणिक-
 देवतागारे । वेशो वेश्याग्रहम् । उदीर्णवैराग्योऽधिभैराग्यः । कौपीनमजहामत्यजम् ।
 अथेति । प्रकीर्णः प्रसृतः मलपङ्कः यस्य । प्रबला केशानां लुञ्चनमुत्पटनं
 तस्य व्यथा यस्य सः । प्रकृष्टतमेत्यत्र 'अतिशयने तमबिष्ठनौ' इति तमप् । क्षुत्पिपा-
 सा तृषा । नवग्रहो नूतनं ग्रहणमुपादानं यस्येति । प्रत्यवामृशं व्यचारयम् ।
 द्विजातिर्वैश्यः । पाखण्डानां पन्थाः पाखण्डपथः । 'ऋक्पूर-' इत्यबन्तता । पाखण्ड-
 पथावतारः बौद्धमार्गावतरणम् । अमन्ददुःखायतनं महदुःखायानम् । अपवादो निन्दा ।
 श्रवणस्य नैरन्तर्यात्रिन्तरस्य भावस्तेन । अविच्छेदादित्यर्थः । प्रेत्य जन्मान्तरे ।
 'प्रेत्यामुत्र भवान्तरे' इत्यमरः । निरयो नरकः । विप्रलम्भप्रायं वञ्चनाप्रायम् । अधर्म-
 वर्त्ताधर्ममार्गः । प्रत्याकलितो विचारितः । पिण्डशोकः । खण्डं समूहः । 'अशोकः
 पिण्डिका पिण्डी' इति वैजयन्ती । विविक्तमेकान्तम् । पर्याप्तं यथेष्टम् । भवेति संबोधनम् ।
 द्युम्नेन धनेन । 'हिरण्यं द्रविणं द्युम्नम्' इत्यमरः । अनु पश्चात् । आविशनेव प्रविशनेव ।

तमनुत्थितोऽहम् । नगरमाविशन्नेव चोपलभ्य लोकावादाबुद्धिसमृद्ध-
पूर्णं पुरमित्यर्थानां नश्वरत्वं च प्रदर्श्य प्रकृतिस्थानमून्विधास्यन्कर्णा-
सुतप्रहिते पथि मतिमकरवम् । अनुप्रविश्य च द्यूतसमामक्षधूर्तैः
समगंसि । तेषां च पञ्चविंशतिप्रकारासु सर्वासु द्यूताश्रयासु कलासु
कौशलमक्षभूमिहस्तादिषु चात्यन्तदुरुपलक्ष्याणि कूटकर्माणि तन्मू-
लानि सावलैपान्यधिक्षेपवचनानि जीवितनिरपेक्षाणि संरम्भविचेष्टि-
तानि सभिकप्रत्ययव्यवहारान् न्यायबलप्रतापप्रायोनङ्गीकृतार्थसाधन-
क्षमान्बलिषु सान्त्वनानि दुर्वलेषु भर्त्सितानि पक्षरचनानैपुणमुच्चावचानि
प्रलोभनानि ग्लहप्रभेदवर्णनानि द्रव्यसंविभागौदार्यमन्तरान्तराऽऽश्ली-
लायान्कलकलानित्येतानि चान्यानि चानुभवन्न तृप्तिमध्यगच्छम् ।
इहम् च किञ्चित्प्रमाददत्तशारे कचित्कितवे । प्रतिकितवस्तु निर्द-
क्षित्व क्रोधताम्रया दृशा मामभिर्वाक्ष्य ' शिक्षयसि रे द्यूतवर्त्म
हासव्याजेन । आस्तामयमशिक्षितो वराकः । त्वयैव तावद्विचक्षणेन
देविष्यामि ' इति द्यूताध्यक्षानुमत्या व्यत्यजत् । मया जितश्चासौ

भेकवादाज्जनवाक्यात् । बुद्ध्याः कृपणाः । समृद्धाः श्रीमन्तः । ' अधिकार्द्धः समृद्धः
स्यात् ' इत्यमरः । कर्णासुतप्रहिते कर्णासुतः स्तेयशास्त्रकर्ता तेन प्रहिते प्रव-
र्द्धिते । अक्षधूर्तैः पाशनिपुणैः । समगंसि संगतोऽभवम् । तेषां चेति । तेषामक्ष-
धूर्तानाम् । अक्षभूमिः शारीस्थापनगृहम् । कूटकर्माणि कपटकर्माणि तन्मू-
लानि कूटकर्ममूलानि । ' सभिका द्यूतकारकाः ' इत्यमरः । ' ० व्यवहारन्याय-
बलेति । व्यवहारो लोकानां व्यवहारः न्यायो युक्तिः तयोर्वैलमुपन्यासः प्रतापः
प्रागल्भ्यं तैः प्रयोजितार्थसाधने क्षमस्तस्मादिति प्रत्ययस्य विशिषणम् । कचित्प्र-
त्ययव्यवहारदिति पाठः । ' प्रत्ययजनको व्यवहारः इत्यर्थः । ' इति भूषणा ।
अङ्गीकृतार्थः स्वीकृतार्थस्तत्साधने क्षमान्समर्थान् । पक्षरचनानैपुणं स्वपक्षीकरणे
नैपुणम् । सर्वलोकानां स्वायत्तीकरणे कुशलत्वमिदमर्थः । उच्चावचान्यनेकप्रका-
राणि । प्रलोभनानि मोहनानि । ग्लहः पणः । ' पणोऽक्षेषु ग्लहो मतः ' इत्यमरः ।
' ग्लहप्रभेदवर्णनानि पणस्यान्यथाभाववर्णनानि ' इति भूषणा । अन्तरान्तरा
मध्येमध्ये इत्यर्थः । अश्लीलप्रायानसभ्यबहुलान् । ' अश्लीलं प्राप्यभाषणम् '
इति वैजयन्ती । कलकलान्कोलाहलान् । प्रमाददत्तशारे प्रमादेनानवधानतया
दत्तः शारः क्षेपरणं येन तास्मिन् । प्रतिकितवः प्रतिकूलकितवः । द्यूतवर्त्म
द्यूतमार्गम् । हासव्याजेन हासमिषेण । व्यत्यजद्द्रव्यतिषक्तोऽभूत् । दीनाराणां

१ बुद्धेभ्यपूर्णः, बुद्धेः सभिकमिभ्यपू०. २ अनुपपद्य. ३ अक्षभूमि. ४ व्यवहारन्याय.
प्रयोजितार्थः, जितार्थः. ५ परपक्षरचनानैपुण्यम्. ६ उपप्रलोभनानि.

षोडशसहस्राणि दीनाराणाम् । तदर्धं समिकाय सम्येभ्यश्च दत्त्वाऽर्धं स्वीकृत्योदतिष्ठम् । उदतिष्ठश्च तत्रगतानां हर्षगर्भाः प्रशंसालापाः । प्रार्थयमानसमिकानुगोधाच्च तद्गारेऽत्युदारमभ्यवहारविधिमकरवम् । यन्मूलश्च मे दुगोदरावतारः स मे विमर्दको नाम विश्वास्यतरं द्वितीयं हृदयमासीत् ।

तन्मुखेन च सारतः कर्मतः शीलतश्च सकलमेव नगरमवधार्य धूर्जटि-कण्ठकल्माषकालतमे तमसि नीलनिवसनाभोरुकपरिहितो बद्धतीक्ष्ण-कौक्षेयकः फणिमुखकाकलीसदंशकपुरुषशीर्षिकयोगचूर्णयोगवर्तिकामौन-सूत्रकर्कटकरज्जुदीपभाजनभ्रमरकरण्डकप्रभृत्यनेकोपकरणयुक्तो गत्वा कस्यचिल्लुब्धेश्वरस्य गृहे संधिं छित्त्वा पटभाससूक्ष्मच्छिद्रालक्षितान्तर्गृह-प्रवृत्तिरव्यथो निजगृहमिवानुप्रविश्य नीवीं सारमहतीमादाय निरगात् । नीलनीरदनिकरपीवरतिमिरनिबिडितायां राजबीड्यां झटिति शत-हृदासंपातमिव क्षणमालोकमलक्षयम् । अथासौ नगरदेवतेव । नगरमोषरोषिता निःसंबाधवेलायां निःसृता सनिकृष्टा काचिदुन्मिषद्भूषणा युवतिराविशासीत् । ' कासि वासु, क यासि ' इति सदयमुक्त्वा

निष्काणाम् । सुवर्णानामिति यावत् । तत्रगतानां समिकसभ्यानाम् । अभ्यवहारविधिं भोजनविधिम् । दुगोदरं द्यूतम् । धूर्जटीति । धूर्जटिर्गृहादेवः तत्कण्ठे यत्कल्माषं कलिम् । तद्वत्कालतमंऽतिश्यामले । नीलनिवसने नीलवस्त्रं तस्य यदर्धोष्कमवगुण्ठन-वस्त्रं तेन परिहित आच्छादितः । कौक्षेयकः करवालः । ' कुलकुक्षिग्रीवाभ्यः—' इति ङकञ् । फणिमुखं सुरङ्गासाधनम् । काकली कर्तरी । ' निद्राति जागर्ति वेति बोध-नार्थं कल्माधुरध्वनिवाद्यविशेषः " इति केचित् । ' काकली तु कले सूक्ष्मे ध्वनौ तु मधुरास्फुटे ' इत्यमरः । सदंशकः भाषायां ' संबंशो ' इति व्यातः । पुरुषशीर्षिकं पुरुषशीर्षप्रतिकृति काष्ठमयं शिरः । योगचूर्णं निधिप्रदर्शकमौषधम् । योग-वर्तिकोपायाञ्जनम् । ' यस्याः प्रज्वालनात्सर्वत्र सर्पा एव लोचनमोचरा भवन्ति । यत्प्रभया मोक्षमुपयान्ति जनाः ' इति भूषणा । मानसूत्रं प्रमाणरज्जुः । कर्कटको यन्त्रसाधनम् । भाषया ' कर्कटक ' इत्युच्यते । रज्जुरारोहणसाधनम् । भ्रमरकरण्डकं शीपनिर्वापणशालभभाण्डम् । संधिमिष्टकासंधिम् । पटभासो जालान्तरम् । तस्य इव सूक्ष्मं छिद्रं तेन आलक्षिता इ० । पटभासेति पाठे पटभाक्षः प्रेक्षणसाधनं इति भूषणा । नीवीं मूलधनम् । नीलेति । नीला ये नीरदा मेघास्तेषां निकरः समूहस्तेन पीवरं पुष्टं यत्तिमिरमन्धकारस्तन्निबिडितायाम् । शतहृदा विद्युत् । संपातः स्फुरणम् । आलोकं प्रकाशम् । अथेति । असौ विद्यु-प्रकाशः । नगरस्य मोषरोषीं तेन रोषिता हृष्टा नगरदेवतेव । निःसंबाधं निःसंकटम् । उन्मिषद्भूषणा प्रसूतभूषणा । त्रासगर्भं

त्रासगद्गदमगादीत्—‘ अर्य, पुन्यस्यामर्यवर्यः कुबेरदत्तनामा वसति ।
 अस्यहं तस्य कन्या । मां जातमात्रां धनमित्रनाम्नेऽत्रत्यायैव कस्मै-
 चिदिभ्यकुमारायान्वजानाद्धार्या मे पिता । स पुनरस्मिन्नत्युदारतया
 पित्रोरन्ते वित्तैर्निजैः क्रीत्वेवार्थिवर्गाद्धारिणं दरिद्रति सत्यथोदारक
 इति च प्रीतलोकाधिरोपितापरश्लाघ्यनामनि वरयत्येव तस्मिन्मां
 तरुणीभूतामधन इत्यदत्त्वाऽर्थपतिनाम्ने कस्मैचिदितरस्मै यथार्थनाम्ने
 सार्थवाहाय दिस्सति मे पिता । तदमङ्गलमद्य किल प्रभाते भावीति
 ज्ञात्वा प्रागेव प्रियतमदत्तसंकेता वञ्चितस्वजना निर्गत्य बाल्या-
 भ्यस्तेन वर्त्मना मन्मथाभिसरा तदगारमभिसरामि । तन्मां मुञ्च ।
 गृहाणैतद्भाण्डं ’ इत्युन्मुच्य मङ्गमर्पितवती । दयमानश्चाहमब्रवीम्—
 ‘ एहि साधिव, त्वां नयेयं त्वत्प्रियावसथम् ’ इति त्रिचतुराणि पदा-
 न्युदचलम् । आपतच्च दीपिकालोकपरिलुप्यमानतिमिरभारं यष्टिकृपाण-
 पाणि नागरिकचलमनल्पम् । दृष्ट्वैव प्रवेपमानां कन्यकामवदम्—‘ भद्रे मा
 भेषीः । अस्त्ययमसिद्वितीयो मे बाहुः । अपि तु मृदुरयमुपायस्त्वदपेक्षया
 चिन्तितः । शैयेऽहं भावितविषवेगविक्रियः । त्वयाऽप्यमी वाच्याः—
 ‘ निशि वयमिमां पुरीं प्रविष्टाः । दष्टश्च ममैष नायको दर्वाकरे-

भयबिह्वलम् । अगादीत् । ‘ गद व्यक्तायां वाचि ’ । अर्यवर्यो वैश्यवर्यः । ‘ अर्यः
 स्वामिवैश्ययोः ’ इति सूत्रेण निपातः । अत्रत्यायैतद्देशभवाय । ‘ अव्ययात्त्यप् ’ ।
 ‘ जमेहकतक्षित्रेन्य एव ’ इति वार्तिकम् । धनमित्रनाम्ने इभ्यकुमाराय धनिककुमाराय ।
 अन्वजानात्प्रातिज्ञातवान् । स इति । स पिता । अस्मिन्धनमित्रे । प्रीतेन लोकेनाधि-
 रोपितं दत्तमुदारक इत्यपरं श्लाघ्यं नाम यस्य तस्मिन् । सार्थवाहाय वणिजे ।
 दिस्सति दातुमिच्छति । तदमङ्गलमर्थपतिदानरूपम् । प्रियतमो धनमित्रनामा तेन
 दत्तः संकेतो यस्यै संति । मन्मथो मदनोऽभिसरः सहायो यस्याः सा । अगारं गृहम् ।
 अभिसरामि गच्छामि । एतद्भाण्डमेतद्दूषणम् । उन्मुच्योक्तार्थः । आवसथं गृहम् ।
 आपतच्चेति । दीपिका ‘ दिवली ’ इति लोकप्रासद्धा । ‘ दीपशब्दात्संज्ञायां कन् ’ इति
 भूषणा । ‘ दीपिका हस्तदीपः स्यात् ’ इति वैजयन्ती । ‘ नागरिकस्य नगररक्षार्थकतुः
 भाषया ‘ कोतवाल ’ इत्याह्वयस्य ’ इति भूषणा । त्वदपेक्षया । त्वदनुरोधेनेत्यर्थः । वयमिति
 द्वयोरपि बहुवचनम् । ‘ अस्मदो द्रगेण ’ इति । दर्वाकरेण सर्पेण । (१३२ पृष्ठे दृष्टव्यम् ।)

णामुष्मिन्समागृहकोणे । यदि वः कश्चिन्मन्त्रवित्कृपालुः स एनमु-
ज्जीवयन्मम प्राणानाहरेदनाथायाः ' इति । साऽपि बाला गत्यन्तरा-
भावाद्भयगद्गदस्वरा बाष्पदुर्दिनाक्षी बद्धवेषधुः कथंकथमपि गत्व
मदुक्तमन्वतिष्ठत् । अशयिषि चाहं भावितविषाविक्रियः । तेषु कश्चि-
न्नरेन्द्राभिमानी मां निर्वर्ण्य मुद्रातन्त्रमन्त्रध्यानादिभिश्चोपकम्याकृतार्थः
' गत एवायं कालदष्टः । तथा हि स्तब्धरयावमङ्गम्, रुद्धा दृष्टिः,
शान्त एवोष्मा । शुचाऽलं वासु, श्रोऽग्निसात्करिष्यामः । कोऽतिवर्तते
दैवम् ' इति सहेतरैः प्रायात् ।

उत्थितश्चाहमुदारकाय तां नत्वाऽब्रवम्—'अहमस्मि कोऽपि त
स्करः । त्वद्भूतेनैव चेतसा सहायभूतेन त्वामिमामभिसरन्तीमन्तरोप-
लभ्य कृपया त्वत्समीपमनैषम् । भूषणमिदमस्याः' इत्यंशुपटल-
पाटितध्वान्तजालं तदप्यर्पितवान् । उदारकस्तु तदादाय सलज्जं च
सहर्षं च ससंभ्रमं च मामभाषत—' आर्य, त्वयैवेयमस्यां निशि
प्रिया मे दत्ता । वाक्पुनर्ममापहृता । तथा हि न जाने वक्तुम् । त्वत्कर्मै-
तदद्भुतमिति । इदं ननु ते स्वशीलमद्भुतवत्प्रतिभाति । नैवमन्येनापि कृत
पूर्वमिति प्रतिनियतैव वस्तुशक्तिः । न हि त्वय्यन्यदाया लोभादयः ।

सभाशृङ्गं बहुतरजनावस्थानशृङ्गं तस्य कोणे । मन्त्रविन्मान्त्रिकः । गत्यन्तराभावा-
दुपायान्तराभावात् । बाष्पदुर्दिनाक्षी बाष्पध्यातनेत्रा । बद्धवेषधुः प्राप्तकम्पा ।
अशयिषि शयितवान् । भाविता प्रकाशिता विषविक्रिया विषविकारो येनेति ।
नरेन्द्रो विषवैद्यः । ' नरेन्द्रो वार्तिके राज्ञि विषवैद्येऽपि कथ्यते ' इति विश्वः ।
निर्वर्ण्य निरीक्ष्य । उपकम्य चिकित्सित्वा । ' उपकमश्चिकित्सा स्यात् ' इति
वैजयन्ती । तथा हीति । स्तब्धं निश्चेष्टं श्यावं श्यामलम् । ' श्याववर्णः कपिशवर्णः ।
' श्यावास्यता विषकृता ' इति मातृवाचार्थः । ' इति भूषणा । अग्निसादग्न्यर्धानम् ।
उदारकाय धनमिश्रनाम्ने ऋक्षोरः । अन्तरा मार्गमध्ये । अंशुपटलेन किरण-
जालेन पाटितं नाशितं ध्वान्तजालप्रत्यकारसमूहो येनेति तथा । प्रिया दत्ता वागप-
हृतेत्यत्र परिवृत्तिरलंकारः । ' परिवृत्तिर्विनिमयो न्यूनाभ्याधिकयोर्मध्यः ' इति लक्ष-
णात् । तथा हीत्यादिना काव्यलिङ्गमपि । न जाने इति । ' यदिदमद्भुतं त्वत्कर्म
वक्तुं न जाने न शक्नोमि । स्वप्रतिभाया अभावात् । एवं च वाणी हतवन्ति स्पष्टम् ' इति
भूषणा । न ते स्वशीलमिति । ' इदं द्रव्यस्य प्रियायाश्च समपणं ते चौर-
त्वेन व्यवहृतस्य स्वशीलं स्वभावे न भवतीत्यतोऽद्भुतवत्प्रतिभाति ' इति भूषणा ।

त्वयाऽद्य साधुतोन्मीलितेति तत्प्रायस्त्वत्पूर्वावदानेभ्यो न रोचते ।
दृष्टमिदानीमौदार्यस्य स्वरूपमिति त्वदाशयमननुमान्य न युक्ते निश्चयः ।
त्वयाऽमुना सुकृतेन क्रीतोऽयं दासजन इत्यसारमतिगरीयसा क्रीणा-
सीति स ते प्रज्ञाधिक्षेपः । प्रियादानस्य प्रतिदानमिदं शरीरमिति तद-
लाभे निधनोन्मुखमिदमपि त्वयैव दत्तम् । अथ वैतावदत्र प्राप्तरूपम् ।
अद्यप्रभृति भर्तव्योऽयं दासजनः' इति मम पादयोरपतत् । उत्थाप्य
चैनमुरसोपश्लिष्यामाषिवि—' मद्र, काऽद्य ते प्रतिपत्तिः' इति ।
सोऽभ्यवृत्त—' न शक्नोमि चैनामत्र पित्रोरनभ्यनुज्ञयोपयम्य जीवितुम् ।
अतोऽस्यामेव यामिन्यां देशमिमं जिहासामि । को वाऽहम्, यथा त्वमा-
ज्ञापयसि' इति । अथ मयोक्तम्—' अस्त्येतत् । स्वदेशो देशान्तरमिति
नेयं गणना विदग्धस्य पुरुषस्य । किं तु बालेयमनल्पसौकुमार्या, कष्टाः
प्रत्ययायभूयिष्ठाश्च कान्तारपथाः । शैथिल्यमिव किञ्चित्प्रज्ञासत्त्वयोरन-
र्थेनेहशेन देशत्यागेन संभाव्यते । तत्सहानया सुखमिहैव वस्तव्यम् ।
एहि । नयावैनां स्वमेवावाप्तम्' इति । अविचारानुमतेन तेन सद्य एवैनां
तद्बहुमुपनीय तयैवापसर्पभूतया तत्र मृद्भाण्डावशेषमचोरयाव । ततो
निणत्स्य कचिन्मुषितैकं निधाय समुच्चलन्तौ नैगरिकसंपाते मार्गपार्श्व-

प्रतिनियता विषयविशेषनिष्ठा । तत्तद्व्यक्तिविभान्तेत्यर्थः । तत्प्राय इति । इदं
द्रव्यस्य प्रियायाश्च समर्पणं पूर्वावदानेभ्यः पूर्वजातकर्मभ्यो न रोचते । 'दृष्टवर्णानां—'
इति चतुर्थी । 'कर्मणां न शोभते इत्यत्र तात्पर्यम्' इति भूषणा । अवदानं महत्कर्म ।
त्वदाशयं त्वदभिप्रायम् । अननुमान्यानुमतिमकारयित्वा । अतिगरीयसा बहुतरेण ।
क्रीणासि गृह्णासि । प्रज्ञाधिक्षेपो बुद्धेनिन्दा । निधनं मरणम् । इदं प्रच्छरीरम् ।
प्राप्तरूपं प्रशस्तं प्राप्तम् । प्रशंसायां रूपम् । उपश्लिष्यालिकृत्य । प्रतिपत्तिः
कर्तव्यम् । जिहासामि त्यक्तुमिच्छामि । अथेति । विदग्धस्य चतुरस्य ।
" बालेयमित्यादि विषमालंकारः । 'विषमं वर्ण्यते यत्र घटनाऽननुरूपयोः'
इति लक्षणम् " इति भूषणा । अनल्पसौकुमार्या अत्यन्तसुकुमारेत्यर्थः । प्रत्ययायो
बाधकम् । कान्तारपथा वनमार्गाः । 'ऋक्पूर्वधूः—' इत्यदन्तता । शैथिल्यं शिथि-
लता । 'इव एवार्थे' इति भूषणा । सत्त्वं बलम् । आवाप्तं गृहम् । अपसर्पभूतया
व्रभूतया । 'अपसर्पश्वरः स्पशः' इत्यमरः । तत्र नगरे । तत्त इति । कचि
ह्रस्वे । मुषितकं चोरितं वस्तुजातम् । नागरिकसंपाते नगरस्य लोकसंमर्दं । 'नगर-

शायिनं कचिन्मत्तवारणमुपरिपुरुषमाकृष्याध्यारोहाव । प्रैवेयप्रोत-
पादयुगलेन च मयोत्थाप्यमान एव पातिताधोरणपृथुलोरःस्थलपरिणतः
पुरीतल्लतापरीतदन्तकाण्डः स रक्षिकबलमक्षिणोत् । अध्वंसयाव चामु-
नैवार्थपतिभवनम् । अपवाह्य च कचन जीर्णोद्याने शाखाग्राहिकया-
ऽवातराव । स्वगृहगतैः च स्नातौ शयनमध्यशिथ्रियाव ।

तावदेवोदगादुदधेरुदयाचलेन्द्रपद्मरागशृङ्गकल्पं कल्पद्रुमहेमपल्लवा
पीडपाटलं पतङ्गमण्डलम् । उत्थाय च धौतवक्त्रौ प्रगेतनानि मङ्गलान्यनु-
ष्ठायास्मत्कर्मतुमुलं पुरमनुविचरन्तावशृणुव वरवधूगृहेषु कोलाहलम् ।
अथार्थैरर्थपतिः कुबेरदत्तमाश्रास्य कुलपालिकाविवाहं मासावधिकमक-
ल्पयत् । उपहरे पुनरित्यशिक्षयं धनमित्रम्—‘उपतिष्ठ सखे एकान्त
एव चर्मरत्नभस्त्रिकामिमां पुरस्कृत्याङ्गराजम् । आचक्ष्व च—‘जानात्येव
देवो नैककोटिसारस्य वसुमित्रस्य मां धनमित्रं नामैकपुत्रम् । सोऽहं मूल-
हरत्वं मेत्यार्थिवर्गादिस्म्यवज्ञातः । मदर्थमेव संवर्धितायां कुलपालिकायां
महारिच्यदोषात्पुनः कुबेरदत्तेन दुहितर्यर्थपतये दित्सितायामुद्वेगा-

रक्षकपुत्रसंघाते’ इति भू० । उपरिपुरुषमाधोरणम् । “उपरिपुरुषं पुरुषोऽन्मानाद-
धिकम् । आकृष्य गजपृष्ठस्थां रज्जुम् । मत्तगजे सर्वकालं रज्ज्वा नियन्त्रितत्वात्”
इति तु भूषणा । प्रैवेयं कण्ठरज्जुः । ‘कुलकुक्षि-’ इति ढक्ञ् । भाषया ‘किलावा’
इति प्राशिद्धम् । प्रोतं प्रवेशितम् । पातितो य आधोरणा हस्तिपक्षस्तस्य पृथुलं
विशालं यदुरःस्थलं तत्र परिणतो दन्तेन तिर्यक्प्रहारी । ‘तिर्यग्दन्तप्रहारस्तु गजः
परिणतो मतः’ इति हलायुधः । पुरीतल्लताऽन्त्रवल्ली । ‘अन्त्रं पुरीतत्’ इत्यमरः । तामिः
परीतं व्याप्तं दन्तकाण्डं यस्येति तथा । अक्षिणोत्क्षापितवान् । शाखाग्राहिकया शाखां
गृहीत्वेत्यर्थः । अध्वशिथ्रियावाधिष्ठितवन्तौ । तावद्विति । पद्मरागो रक्तमणि-
स्तस्य शृङ्गं शिखरं तरकल्पं तदीषन्न्यूनम् । कल्पद्रुमस्य हेमपल्लवाः सुवर्णपल्लवास्तेषां
मापीदः समूहः तद्वत् पाटलमनेकवर्णम् । ‘श्वेतरक्तस्तु पाटलः’ इत्यमरः ।
पतङ्गमण्डलं सूर्यबिम्बम् । प्रगेतनानि प्रातःकालोचितानि । तुमुलं व्याकुलरवम् ।
अथेति । अर्थपतिर्बरः । कुबेरदत्तं कन्यापितरम् । मासावधिकम् । मासेत्तरमे-
त्यर्थः । उपहरे । ‘रद्वेऽन्तकमुपहरे’ इत्यमरः । चर्मरत्नमुत्तमचर्मं तस्य भस्त्रिका
प्रसेविका ‘भाता’ इति भाषया प्रसिद्धा । नैककोटिसारस्य । अनेककोटिद्रव्यस्येत्यर्थः ।
वसुमित्रस्यैकपुत्रम् । ‘मूलहरत्वं मूलद्रव्यनाशकत्वं काष्ठवाहकत्वं वा’
इति भूषणा । कुलपालिकायां कन्यायाम् । ‘कन्या तु कुलपालिका’ इत्यमरः ।
दित्सितायां दातुमिष्टायाम् । उद्वेगाच्छोकात् । ‘उद्वेगौ शोकसंभ्रमौ इति

दुजिघ्रतुमसूनुपनगरभवं जरद्वनमवगाह्य कण्ठन्यस्तशस्त्रिकः केनापि जटाधरेण निवार्यैवमुक्तः—‘किं ते साहसस्य मूलम्’ इति । मयोक्तम्—‘अवज्ञासोदर्यं दाग्ध्यम्’ इति । स पुनरेवं कृपालु-रन्वग्रहीत्—‘तात, मूढोऽसि । नान्यत्पापिष्ठतममात्मन्यागात् । आत्मानमात्मनाऽनवसाद्यैवोद्धरन्ति सन्तः । सन्त्युपाया धनार्जनस्य बहवः, नैकोऽपि छिन्नकण्ठप्रतिसंधानपूर्वस्य प्राणलाभस्य । किम-नेन । सोऽस्म्यहं मन्त्रसिद्धः । साधितेयं लक्षग्राहिणी चर्मरत्न-भस्त्रिका । चिरमहमस्याः प्रसादात्कामरूपेषु कामप्रदः प्रजानामवा-त्सम् । मत्सरिण्यां जगसि भूमिस्वर्गमत्रोद्देशे प्रवेक्ष्यन्नागतः । तामिमां प्रतिगृहाण । मदन्यत्र चेयं वणिग्भ्यो वारंमुख्याभ्यो वा दुग्धे इति हि तद्वता प्रतीतिः । किं तु यत्सकाशादन्यायापहृतं तत्तस्मै प्रत्यर्प-णीयम् । न्यायार्जितं तु देवब्राह्मणेभ्यस्त्याज्यम् । अथेयं देवतेव शुचौ देशे निवेद्यार्च्यमाना प्रातःप्रातः सुवर्णपूर्णैव दृश्यते । स एष कल्पः’ इति बद्धाञ्जलये मद्यमेना दत्त्वा किमपि प्रावाच्छिद्रं प्रावि-शत् । इयं च रत्नभूता चर्मभस्त्रिका देवायानिवेद्य नोपजीव्येत्या-नीता । परं तु देवः प्रमाणम्’ इति । राजा च नियतमेव पश्यति—

वैजयन्ती । जरद्वनं प्रचाररदितं वनम् । साहसस्योद्योगस्य । अवज्ञा हेतुना तस्याः सोदर्यं बन्धुरिव स्थितमित्यर्थः । स इति । स जटाधरः । तात अर्भकेत्यर्थः । ‘तातस्तु जनकेऽर्भके’ इति कौशः । अननसायाविनाश्य । एकोऽप्युपायः । छिन्नो बः कण्ठस्तस्य यत्प्रतिसंधानं पुनःसंबन्धस्तत्पूर्वस्य प्राणलाभस्य प्राणप्राप्तेः । नेति नास्तीत्यर्थः । किमनेन प्राणत्यागेन । लक्षग्राहिणी लक्षं प्राद्व्यतीति तथा । कामरूपेषु एतदाख्यदेशेषु । अवात्सं वसतिमकरवम् । मत्सरिण्यां मत्सरकारिण्याम् । जरसि चर्द्धके । भूमिस्वर्गं भूम्यां स्वर्गं इव भूमिस्वर्गस्तम् । अत्रोद्देशेऽस्मिन्प्रदेशे । इमां चर्मरत्नभस्त्रिकां । मदन्यत्र मां विहायान्यत्रेत्यर्थः । दुग्धे ‘दुह प्रपूरणे’ । पूरयतीत्यर्थः । इत्येवम् । तद्वता चर्मभस्त्रिकागता । प्रतीतिः ह्यातिः । अथेयमिति । अर्च्यमाना पूज्यमाना । प्रातःप्रातरिति भीष्मायां द्विवचनम् । प्रातिप्रातःकाले इत्यर्थः । कल्पः प्रकारः । प्रावच्छिद्रं पर्वतच्छिद्रम् । ‘अद्रिगोत्रगिरिप्रावाचलशैलशिलोच्चयाः’ इत्यमरः । अनिवेद्या-कथयित्वा । नोपजीव्योपजीवितुमशक्या । प्रमाणं निर्णयकर्ता । अभ्युपेक्ष-

‘ भद्र, प्रीतोऽस्मि । गच्छ । यथेष्टमिमांशमुपभुङ्क्ष्व ’ इति । भूयश्च ब्रूहि—
‘ यथा न कश्चिदेनां मुष्णाति तथाऽनुगृह्यताम् ’ इति । तदप्यवश्य-
मसावभ्युपेक्ष्यति । ततः स्वगृहमेत्य यथोक्तमर्थत्यागं कृत्वा दिने दिने
वरिवस्यमानां स्तेयलब्धैरर्थैर्नक्तमापूर्य प्राहुः लोकाय दर्शयिष्यासि ।
ततः कुबेरदत्तस्तृणाय मत्वाऽर्थपतिमर्थलुब्धः कन्यकया स्वयमेव त्वामुप-
स्थास्यति । अथ कुपितोऽर्थपतिर्व्यवहर्तुमर्थगर्वादिभयोक्ष्यते । तं च
भूयश्चित्रैरुपायैः कौपीनावशेषं करिष्यावः । स्वकं चौर्यमनेनैवाभ्युपायेन
मुप्रच्छन्नं भविष्यति ’ इति । हृष्टश्च धनमित्रो यथोक्तमन्वतिष्ठत् ।
तदहरेव मन्त्रियोगाद्विमर्दकोऽर्थपतिसेवाभियुक्तस्तस्योदारके वैरमभ्यव-
र्धयत् । अर्थलुब्धश्च कुबेरदत्तो निवृत्त्यर्थपतेर्धनमित्रायैव तनयां
सानुनयं प्रादित्सत । प्रत्यबध्नाच्चार्थपतिः ।

एष्वेव दिवसेषु काममञ्जर्याः स्वसा यवीयसी रागमञ्जरी नाम पञ्च-
वीरगोष्ठे संगीतकमनुष्ठास्यतीति सान्द्रादरः समागमन्नागरजनः । स
चाहं सह सख्या धनमित्रेण तत्र संन्यधिषि । प्रवृत्तनृत्यायां च तस्यां
द्वितीयं रङ्गपीठं समाभून्मनः । तदृष्टिविभ्रमोत्पल्लवनसंज्ञापाश्रयश्च पञ्च-

त्यङ्गीकरिष्यति । तत इति । अर्थत्यागं द्रव्यदानम् । वरिवस्यमानां सेव्य-
मानाम् । ‘ वरिवस्या तु शुभ्या ’ इत्यमरः । स्तेयलब्धैश्चौर्यप्राप्तैः । कुबेरदत्तः
कन्यापिता । तृणाय मत्वा तृणप्रायं मत्वा ज्ञात्वा । ‘ मन्यकर्मण्यनादरे विभाषाऽप्रा-
गिु ’ इति चतुर्थी । उपस्थास्यन्याराधयिष्यति । अर्थेति । अर्थगर्वाद्व्यो-
न्नाशत् । अभियोक्ष्यते द्वेषं करिष्यति । ‘ अभियोगः स्मृता द्वेषः ’ इति । तमर्थ-
पतिम् । चित्रैरनेकैः । तद्विति । तदहरेव तस्मिन्नेव दिवसे । विमर्दक एतन्नाम्ना
ख्यातः । अर्थपतिसेवायामभियुक्तः संनद्धः । तस्यार्थपतेः । उदारके धनमित्रे ।
वैरं द्वेषम् । अभ्यवर्धयदभिवर्धितवान् । प्रादित्सत दत्तवान् । प्रत्यबध्नात् प्रति-
बन्धं चकारेत्यर्थः । एष्विति । पञ्चवीरगोष्ठे जानपदे सदसि । ‘ तत्पञ्चवीरगोष्ठं
तु यत्तु जानपदं सदः ’ इति कौशसारः । संगीतकं गीतादि । ‘ गीतं वाद्यं च नृत्यं
च त्रिभिः संगीतमुच्यते ’ इति संगीतसर्वस्वे । अहमपदारवर्मा । तत्र सभायाम् ।
रङ्गपीठं नृत्यस्थानम् । तस्या दृष्टिस्तदृष्टिस्तस्या विभ्रमा एव उत्पल्लवनं तदृष्टिवि-
भ्रमोत्पल्लवनं तदेव संज्ञापं समीचीनं धनुः तस्याश्रयो यस्य सः । अथ सञ्ज्ञापाश्रयेति

शरो भावरसानां सामग्र्यात्समुदितबल इव मामतिमात्रमव्यथयत् ।
 अथासौ नगरदेवतेव नगरमोषरोषिता लीलाकटाक्षमालाशृङ्खलाभिर्नीलोत्पल-
 पलाशश्यामलाभिर्मामबध्नात् । नृत्योत्थिता च सा सिद्धिलाभशोभिनी—
 किं विलासात्, किमभिलाषात्, किमकस्मादेव वा, न जाने—असकृन्मां
 सखाभिरप्यनुपलक्षितेनापाङ्गप्रोक्षितेन सविभ्रमारेचितभ्रूलतमभिवर्क्ष्य,
 सापदेशं च किञ्चिदविष्कृतदशनचन्द्रिकं स्मित्वा, लोकलोचनमानसानु-
 याता प्रातिष्ठत् ।

सोऽहं स्वगृहमेत्य दुर्निवारयोत्कण्ठया दूरीकृताहारस्पृहः शिरः-
 शूलस्पर्शनमपादिशन्विविक्ते तरुणे मुक्तैरवयवैरशयिषि । अति-
 निष्णातश्च मदनतन्त्रे मामभ्युपेत्य धनमित्रो रहस्यकथयत्—
 ‘सखे, सैव धन्या गणिकादारिका, यामेवं भवन्मनोऽभिनिविशते ।
 तस्याश्च मया सुलक्षिता भाववृत्तिः । तामप्यचिरादयुग्मशरः शरशयने
 शाययिष्यति । स्थानाभिनिवेशिनोश्च वामयलसाध्यः समागमः । किं तु

पाठः प्रामादिको दुर्व्याख्यतया हेयश्च । भावरसानाम् । भावा विभावादयः । रसाः
 शृङ्गारादयः । ‘बाह्यार्थालम्बनो यस्तु विकारो मानसो भवेत् । स भावः कथ्यते
 सद्भिस्तस्त्योत्कर्षो रसः स्मृतः ॥’ इति हलायुधः । सामग्र्यात् संपूर्णतया । समुदितबल
 इव मिलितबल इव । अतिमात्रं निर्भरम् । ‘अतिमात्रोद्वाहनिर्भरम्’ इत्यमरः । अथेति ।
 असौ रागमञ्जरी । नगरमोषो नगरचौर्यं तेन रोषितेव खेप । लीलाकटाक्षमाला
 एव शृङ्खलास्ताभिः । नीलोत्पलपलाशानि नीलोत्पलपत्राणि । ‘पत्रं पलाशं छदनं
 दलं पर्णं छद्ः पुमान्’ इत्यमरः । तद्वच्छ्यामलाः कृष्णवर्णाः । ‘कालश्यामलमेचकाः’
 इत्यमरः । सिद्धिलाभशोभिनी समृद्धिफलप्रप्तिशोभिनी । अनुपलक्षितेनाज्ञातेन ।
 आरोचितभ्रूलतं वकीकृतभ्रूलतमिति क्रियाविशेषणम् । सापदेशं सव्याजम् । लोकानां
 लोचनानि नेत्राणि मानसानि चित्तानि तैरनुयातानुगता । सोऽहमिति । दूरी-
 कृता त्यक्ता आहारस्पृहा भक्षणच्छा येनेति तथा । शिरःशूलस्पर्शनं शिरोवेदना-
 प्राप्तिम् । विविक्ते विजने । अतिनिष्णातोऽतिनिपुणः । ‘निष्णातो निपुणोऽभिज्ञः’
 इति वैजयन्ती । ‘निनदीभ्यां क्रातेः कौशले’ इति षत्वम् । मदनतन्त्रे मदनशास्त्रे ।
 भाववृत्तिश्चित्तवृत्तिः । अयुग्मशरो विषमबाणः मदन इत्यर्थः । शाययिष्यति स्वाप-
 यिष्यति । णिजन्तम् । स्थानाभिनिवेशिनोर्युक्ताभिनिवेशिनोः । ‘युक्ते द्वे सांप्रतं
 स्थाने’ इत्यमरः । गणिकानां वेश्यानां यः स्वधर्मः शुल्कादिप्रद्वहणरूपस्तेन

सा किल वारकन्यका गणिकास्वधर्मप्रतीपगामिना भद्रोदारेणाशयेन समगिरत—‘ गुणशुल्काऽहम्, न धनशुल्का । न च पाणिग्रहणाहते-
ऽन्यभोग्यं यौवनम् ’ इति । तच्च मुहुः प्रतिविध्याकृतार्था तद्गमिनी
काममञ्जरी माता च माधवसेना राजानमश्रुकण्ठ्यौ व्यजिज्ञपताम्—
‘ देव युष्मद्दासी रागमञ्जरी रूपानुरूपशीलशिरःकौशला पूरयिष्यति
मनोरथानित्यासीदस्माकमतिमहत्याशा । साऽद्य मूलच्छिन्ना । यदियमति-
क्रम्य स्वकुलधर्ममर्थनिरपेक्षा गुणैभ्य एव स्वं यौवनं विचिकीषते ।
कुलस्त्रीवृत्तमेवाच्युतमनुतिष्ठासति । सा चेदियं देवपादाज्ञयाऽपि ताव-
त्प्रकृतिमापद्येत तदा पेशलं भवेत् ’ इति । राज्ञा च तदनुरोधात्तथाऽनु-
शिष्टा सत्यप्यनाश्रयैव सा यदाऽऽपीत्तदाऽस्याः स्वसा माता च रुदित-
निर्वन्धेन राज्ञे समगिरताम्—‘ यदि कश्चिद्भुजङ्गोऽस्मदिच्छया विनैनां
बालां विप्रलम्भ्य नाशयिष्यति स तस्करवद्वध्यः ’ इति । तदेवं स्थिते
धनादृते न तत्स्वजनोऽनुमन्यते । न तु धनदायासावभ्युपगच्छतीति
विचिन्त्योऽत्राभ्युपायः ’ इति । अथ मयोक्तम्—‘ किमत्र चिन्त्यम् ।
गुणैस्तामावर्ज्य गूढं धनैस्तत्स्वजनं तोषयावः ’ इति ।

ततश्च कांचित्काममञ्जर्याः प्रधानदूती धर्मरक्षितां नाम शाक्य
भिक्षुकीं चीवरपिण्डदानादिनोपसंगृह्य तन्मुखेन तया बन्धक्या पण-
बन्धमकरवम्—‘ अजिनरत्नमुदारकान्मुपित्वा मया तुभ्यं देयं, यदि

प्रतीपगामिना विरुद्धवर्तिना । भद्रोदारेण कल्याणोदारेण । आशयेनाभिप्रायेण । समगिरत
अवदादित्यर्थः । गुणशुल्का गुणमूल्या । ऋत इत्यव्ययं विनेत्यर्थः । अकृतार्थाऽसिद्धार्था ।
व्यजिज्ञपतां विज्ञापयामासतुः । स्वकुलधर्मं धनग्रहणादिम् । विचिकीषते विष्क्रेतुमिच्छति ।
वृत्तमाचरणम् । अच्युतं बद्धमूलम् । अनुतिष्ठासत्यनुष्ठानमिच्छति । प्रकृतिः स्वभावः ।
पेशलं सुकुमारम् । ‘ कुशलम् ’ इति भूषणा । अनाश्रवा । ‘ वचनेस्थित आश्रयः ’
इत्यमरः । तथा न भवतीत्यर्थः । श्यवीति । भुजङ्गो विटः । ‘ विलासी । ‘ भुजङ्गो-
ऽहिविलासिनोः ’ इति विश्वः । ‘ इति भूषणा । विप्रलम्भ्य प्रतार्य । तत्स्वजनस्तन्मा-
त्रादिः । धनदाय त्रितदायिने । तां कन्यकां गुणैरावर्ज्य वशीकृत्य । तत्स्वजने
तन्मात्रादिकम् । ततश्चेति । प्रधानदूतीं मुख्यदूतीम् । शाक्यभिक्षुकीं बौद्ध-
भिक्षुन्तत्पत्विनीम् । ‘ शाक्यस्तु बौद्धेष्वन्यतमः ’ इति । चीवरपिण्डदाना-
दिना वस्त्रखण्डादिदानादिना । उपसंगृह्य वशीकृत्य । तया बन्धक्या कुलटया ।

प्रतिदानं रागमञ्जरी ' इति । सोऽहं संप्रतिपन्नाया च तस्या तथा तमर्थं संपाद्य मद्गुणेन्मादिताया रागमञ्जर्याः करकिसलयमग्रहीषम् । यस्यां च निशि चर्मरत्नस्तेयवादस्तस्याः प्रारम्भे कार्यान्तरापदेशनाहूतेषु शृण्वत्स्वेव नागरमुख्येषु मत्प्रणिधिर्विमर्दकोऽर्थपतिगृह्यो नाम भूत्वा धनमित्रमुलङ्घ्य बहूतर्जयत् । उक्तं च धनमित्रेण—' भद्र कस्तथार्थो यत्परस्य हेतोर्माक्रोशसि । न स्मरामि स्वरूपमपि तवापकारं मत्कृतम् ' इति । स भूयोऽपि तर्जयन्निवाब्रवीत्—'स एष धनगर्वो नाम यत्परस्य भार्या शुल्कक्रीतां पुनस्तत्पितरौ द्रव्येण विलोभ्य र्वाचिकार्षसि । ब्रवीषि च—' कस्तवापकारो मत्कृतः ' इति । ननु प्रतीतमेवैतत् ' सार्थवाहस्याथपतेर्विमर्दको बहिश्चराः प्राणाः ' इति । सोऽहं तत्कृते प्राणानपि परित्यजामि । ब्रह्महत्यामपि न परिहरामि । ममैकरात्रजागरप्रतीकारस्तवैष चर्मरत्नाहंकारदाहज्वरः ' इति । तथा ब्रुवाणश्च पौरमुख्यैः सामर्थ्यं निषिद्ध्यापवाहितोऽभूत् । इयं च वार्ता कृत्रिमातिना धनमित्रेण चर्मरत्ननाशमादावेवोपक्षिप्य पार्थिवाय निवेदिता । स चार्थपतिमाहूयोपहरे पृष्टवान्—' अङ्ग किमस्ति कश्चिद्विमर्दको नामात्रमवनः ' इति । तेन च मुढात्मना ' अस्ति देव परं मित्रम् । कश्च तेनार्थः ' इति कथिते राज्ञाक्तम्—' अपि शक्नोषि तमाह्वातुम् ' इति । ' बाढमस्मि शक्तः ' इति निर्गत्य स्वगृहे वेशवाटे द्यूतसमायामापणे च निपुणमन्त्रिप्यत्रोपलब्धवान् । कथं वो-

प्रतिदानं प्रत्याप्रायदानम् । संप्रतिपन्नायां सम्यगङ्गीकृतायाम् । तमर्थं चर्मभञ्जिकादानरूपम् । मद्गुणैरन्मादितायाः । करकिसलयं पाणिपल्लवम् । यस्यां चेति । कार्यान्तरापदेशेन कार्यान्तरव्याख्यानम् । मत्प्रणिधिर्गूढपुच्छो विमर्दको नाम । अर्थपतिगृह्यो तत्पक्षस्थो भूत्वा । धनमित्रमुदारकनामानम् । उलङ्घ्यातिक्रम्य । परस्य हेतोः । परार्थमिन्त्यर्थः । ' षष्ठी हेतुप्रयोगे ' इति षष्ठी । आक्रोशसि निन्दसि । प्रतीतं प्रसिद्धम् । न परिहरामि । अङ्गीकरोमीति भावः । एकरात्रेति । एकरात्रं जागरः आगारणमेव प्रतीकारो यय । एकेनैव जागरेण चर्मरत्नापहारादाहज्वरं दूरीकरोमीति भावः । अपवाहितो निराकृतः । ' उपक्षिप्य प्रस्तावं कृत्वा । ' प्रस्तावः स्यादुपक्षेपे ' इति वैजयन्ती " ६० भू० । कृत्रिमा आर्तिः पीडा यस्येति तेन । चर्मरत्ननाशं चर्मरत्नभोरणरूपम् । उपक्षिप्य प्रस्ताव्य । स चेति राजा । उपहरे एकान्ते । अङ्गस्यामन्त्रणेऽव्ययम् । बाढमित्यङ्गीकारे । वेशवाटे वेश्यागृहमार्गे ।

पलभ्येत स वराकः । स खलु विमर्दको मद्वाहितत्वदभिज्ञानचिह्नो
मन्नियोगात्त्वदन्वेषणायोज्जयिनीं तदहरेव प्रातिष्ठत । अर्थपतिस्तु तम-
दृष्ट्वा तत्कृतमपराधमात्मसंबद्धं मत्वा मोहान्नयाद्वा प्रत्याख्याय
पुनर्धनमित्रेण विभाविते कुपितेन राज्ञा निगृह्य निगडबन्धनमनीयत ।

तेष्वेव दिवसेषु विधिना कल्पोक्तेन चर्मरत्नं दोम्भुकामा काम-
मञ्जरी पूर्वदुग्धं क्षपणीभूतं विरूपकं रहस्युपसृत्य ततोऽपहृतं सर्वमर्थ-
जातं तस्मै प्रत्यर्प्य सप्रश्रयं च बहनुनीय प्रत्यागमत् । सोऽपि
कथंचिन्निर्ग्रन्थिकग्रहान्मोचितात्मा मदनुशिष्टो हृष्टतमः स्वधर्ममेव
प्रत्यपद्यत । काममञ्जर्यपि कतिपयैरेवाहोभिरश्मन्तकशेषमजिनरत्न-
दोहाशया स्वमभ्युदयमकरोत् । अथ मत्प्रयुक्तो धनमित्रः पार्थिवं
मिथो व्यज्ञापयत्—‘देव येयं गणिका काममञ्जरी लोभोत्कर्षालोभ-
मञ्जरीति लोकोपक्रोशपात्रमासीत्साऽद्य मुशलोलूखलान्यपि निर-
पेक्षं त्यजति । तन्मन्ये मच्चर्मरत्नेलामहेतुः । तस्य खलु कल्प-
स्तादृशः । वणिग्भ्यो वारमुख्याभ्यश्च दुग्धे नान्येभ्य इति हि
तद्रता प्रतीतिः । अतोऽमुष्यामस्ति मे शङ्का ’ इति । सा सद्य एव राज्ञा
सह जनन्या समाहूयत । व्यथितवर्णेनेव मयोपहरे कथितम्—

स वराकस्तुच्छोऽर्थपतिः । मद्वाहितेति । मयाऽपहारवर्मणा प्राहितमङ्गीकारितं
त्वदभिज्ञानचिह्नं त्वं राजाह्नस्याभिज्ञानचिह्नं यस्येति स तथा । मन्नियोगान्म-
माज्ञावशात् । प्रातिष्ठत प्रस्थितवान् । अर्थपतिस्तं विमर्दकम् । तत्कृतं विमर्दक-
कृतम् । आत्मसंबद्धमस्मीयमेव । प्रत्याख्याय विपरीतमुक्त्वा । विभाविते
आविष्कृते । प्रकटीकृत इत्यर्थः । सप्रश्रयं सविनयम् । ‘सप्रत्ययम्’ इति पाठे
सशपथम् । सोऽपि क्षपणकवेषधारी विरूपकनामा । निर्ग्रन्थिकग्रहात्क्षपणक-
सिद्धान्तात् । ‘निर्ग्रन्थोऽर्हः क्षपणकः श्रमणो जिन इत्यपि ।’ इति वैजयन्ती ।
मदनुशिष्टो मया बोधितः । अश्मन्तकं चुलिः । ‘अश्मन्तमुद्धानमविश्रयणी
चुल्लिन्तिका’ इत्यमरः । दोहः सुवर्णेन पूरणम् । मत्प्रयुक्तः मदुपदिष्टः । लोकोपक्रोश-
पात्रम् । लोकनिन्दापात्रमित्यर्थः । तस्य मच्चर्मरत्नस्य । कल्पः प्रकारः । प्रतीतिः
ख्यातिः । उपहरे एकान्ते । व्यथितवर्णेनेवेतिवकारेण कृत्रिमव्यथात्वं सूचितम् ।

१. ०ज्ञानविनो. २. तु श्रमन्. ३. विभावितेन. ४. विधिकल्पेन. ५. निर्ग्रन्थाप्रः;
निर्ग्रन्थिकाग्रहात्. ६. लामहेतुस्तस्याः; ०लामं हेतुम्; ०लामहेतु.

‘ नूनमर्थे सर्वस्वत्यागादतिप्रकाशादाशङ्कनीयचर्मरत्नलाभा तदनु-
योगायाङ्गराजेन समाहूयसे । भूयोभूयश्च निर्बद्धया त्वया
नियतमस्मि तदागतित्वेनाहमपदेश्यः । ततश्च मे भावी चित्रवधः ।
मृते च मयि न जीविष्यत्येव ते भगिनी । त्वं च निःस्वीभूता ।
चर्मरत्नं च धनमित्रमेव प्रतिभजिष्यति । तदियमापत्समन्ततोऽनर्थानु-
बन्धिनी । तत्किमत्र प्रतिविधेयम् ’ इति । तया तज्जनन्या चाश्रुणि
विमृज्योक्तम्—‘ अस्त्येवैतदस्मद्वालिश्यान्निर्मित्रप्रायं रहस्यम् । राज्ञश्च
निर्बन्वाद्द्वित्रिश्चतुर्निहृत्यापि नियतमागतिरपदेश्यैव चोरितस्य त्वयि ।
त्वयि त्वंपदिष्टे सर्वमस्मत्कुटुम्बमवसीदैत् । अर्थपतौ च तदपयशो
रूढम् । अङ्गपुरासिद्धं च तस्य कीनाशस्यास्माभिः संगतम् । अमु-
नैव तदस्मभ्यं दत्तमित्यपदिश्यं वरमात्मा गोपायितुम् ’ इति भीमभ्युप-
गमय्य राजकुलमगमताम् । राज्ञाऽनुयुक्ते च ‘ नैष न्यायो वेशकुलस्य
यद्दातुरपदेशः । न ह्यर्थेन्यायार्जितैरेव पुरुषा वेशमुपतिष्ठन्ति ’ इत्य-
सकृदतिप्रणुद्य कर्णनामाच्छेदोपक्षेपभीषिताभ्यां दम्बबन्धकीभ्यां स एव
तपस्वी तस्करत्वेनार्थपतिरग्राह्यत । कुपितेन च राज्ञा तस्य प्राणे-

नूनमिति । अतिप्रकाशादतिप्रसिद्धात् । आशङ्कनीयश्चर्मरत्नलाभो यस्याः सा ।
तदनुयोगाय तत्प्रश्नाय । निर्बद्धया आप्रपृष्टया । तदागतित्वेन चर्मरत्नप्रसिद्धित्वेन ।
अपदेश्यः कथनीयः । तत इति । निःस्वीभूता दरिद्राभूता । अनर्थानु-
बन्धिन्यनर्थकारिणी । अत्रास्मिन्नर्थे । प्रतिविधेयं प्रतिकर्तव्यम् । वालिशस्य
भावो बालिशं मूर्खत्वम् । ‘ द्वित्रिश्चतुः इति सुजन्तः पाठः । द्वित्रिश्चतुर्वारमित्यर्थः ।
इति भूषणा । निहृत्य निगूढ । आगतिरागमनहेतुत्वम् । अपदेश्यः कथनीयेत्यर्थः ।
चोरितस्य पदार्थस्य । त्वयि भवद्विषये । अवसीद्वैतस्येत् । तदपयशस्तच्चर्मरत्न-
चौर्यापयशः । कीनाशस्य क्षुद्रस्य धूर्तस्य वा । अमुनैवार्थपतिनैव । अभ्युपगमय्य
बोधयित्वा । अनुयुक्ते । पृष्टे स्तुतित्यर्थः । वेशकुलस्य देश-
जनस्य । दातुरपदेशो नामग्रहणम् । न्यायार्जितैर्न्यायप्रप्तैः । असकृद्वारंवारम् ।
अतिप्रणुद्य निहृत्य । कर्णनामस्य च्छेदस्तस्योपक्षेपः प्रस्तावस्तेन भीषिता-
भ्याम् । कुपितेनेति । प्रत्यविष्यत् प्रत्यवार्यत । मौर्यो राजनीतिकर्ता ।

१ सर्वस्य. २ बन्धिनी महत्यापतिता. ३ द्वित्रिश्चतुश्च. ४ च व्यपदिष्टे. ५ अपदेश्य.
६ माभ्युपगमय्य. ७ प्रकथ्य.

पूयतो दण्डः । प्राञ्जलिना धनमित्रेणैव प्रत्यषिध्यत—‘ आर्य,
मौर्यदत्त एष वरो वणिजाम् । ईदृशेष्वपराधेष्वसुभिरवियोगः । यदि
कुपितोऽसि हृतसर्वस्वो निर्वासनीयः पाप एषः ’ इति । तन्मूला च
धनमित्रस्य कीर्तिरप्रथत । अप्रीयत च मर्ता । पटच्चरच्छेदशेषोऽर्थपति-
रर्थमत्तः सर्वपौरजनसमक्षं निरवास्यत । तस्यैव द्रव्याणां तु केन-
चिदवयवेन सा वराकी काममञ्जरी चर्मरत्नमृगतृष्णिकपविद्धसर्वस्वा-
सानुकम्पं धनमित्राभिनोदितेन भूषेनान्वगृह्यत । धनमित्रश्चाहनि
गुणिनि कुलपालिकामुपायंस्त । तदेवं सिद्धसंकलयो रागमञ्जरीगृहं
हेमरत्नपूर्णमकरवम् ।

अस्मिंश्च पुरे ब्रह्मसमृद्धवर्गस्तथा मुषितो यंथां कपाळपाणिः
स्वैरेव धनैर्मद्विश्राणितैः समृद्धीकृतस्यार्थिवर्गस्य गृहेषु भिक्षार्थमभ्र-
मत् । न ह्यभ्रमतिनिपुणोऽपि पुरुषो नियतिलिखितां लेखामतिक्रमि-
तुम् । यतोऽहमेकदा रागमञ्जरीः प्रणयकोपप्रशमनाय सानुनयं
पायितायाः पुनः पुनः प्रणयसमर्पितमुखमधुगण्डूषमास्वादमास्वादि-
मदेनास्पृश्ये । शीलं हि मदेनादयोरमार्गेणाप्युचितकर्मैरेव प्रवर्तनम् ।
यदहमुपोढमदः ‘ नगरमिदमेकयैव शर्वर्या निर्धनीकृत्य त्वद्भवनं पूर-

निर्वासनीयो बहिःकार्यः । तन्मूला तत्प्राणरक्षणमूला । अप्रथत स्याता बभूवेत्यर्थः ।
अप्रीयत प्रीतोऽभूदित्यर्थः । पटच्चरच्छेदशेषो जीर्णवस्त्रलण्डावशेषः । तस्यैवेति ।
तस्यार्थपतेः । स्वयमेवांशेन । मृगतृष्णिका मरीचिका तथाऽपविद्धं हारितं सर्वस्वं
ययेति तथा । अभिनोदितेन प्रेरितेन । गुणिन्यहनि गुणवद्वेस इत्यर्थः । ‘ मृदु-
तादिगुणयुक्ते ’ इति भूषणा । उपायंस्त परिणीतवान् । सिद्धसंकलयोऽहमपहानवर्मा ।
अस्मिन्निति । ब्रह्मसमृद्धवर्गो ब्रह्माश्च ते समृद्धाश्च तेषां वर्गः समृद्धः । कपालं
स्वपेरं पाणौ यस्थेति तथा । स्वैरास्मीभ्यः । मद्विश्राणितैर्महत्तैः । नियतितदृशम् ।
प्रणयकोपः प्रीतिकलहस्तत्प्रशमनाय तथाशाय । पायितायाः पानं कारितायाः ।
मुखमधु मुखमयं तत्तृणं पीतोऽक्षितम् । ‘ पीतशेषं तु गण्डूषम् ’ इति हलायुधः ।
आस्वादमास्वादं आस्वादास्वाद्येत्यर्थः । तन्मूलं । अस्पृश्ये स्पृष्टवानस्मि । उचि-
कर्मस्वभ्यस्तकर्मसु । ‘ अभ्यस्तेऽप्युचिते न्याय्यम् ’ इति वैजयन्ती । प्रवर्तनमनुष्ठानम् ।
यदहमिति । उपोढमदोऽधिहमदः । शर्वर्या राज्या । ‘ अथ शर्वरी । निशा

१ ०पेपु नास्पृशन्सुभिरवियोगः । २ अभिचोदितेन । ३ पायितायाः, पाययितायाः । ४ अशु-
चिनः, उपाचिनः । ५ इदमनयैकया,

येयम्' इति प्रव्ययिताप्रियतमाप्रणामाञ्जलिशपथशतातिवर्ता मत्त-
वारण इव रमसच्छिन्नशृङ्खलः कयाऽपि धात्र्या शृगालिकाख्ययाऽनुगम्य-
मानो नातिपरिकरोऽसिद्धितीयो रंहसा परेणोदचलम् । अभिपततोऽपि
नागरिकपुरुषानशङ्कमेव विगृह्य तस्कर इति तैरभिहन्यमानोऽपि नाति-
प्रंकुपितः क्रीडन्निव मदावसन्नहस्तपतितेन निखिंशेन द्वित्रानेव हत्वाऽव-
धूर्णमानताम्रदृष्टिरपतम् । अनन्तरमार्तरवान्विसृजन्ती शृगालिका ममा-
भ्यासमगमत् । अवध्ये चाहमरिमिः । आपदा तु मदापहारिण्या सद्य
एव बोधितस्तत्क्षणोपजातया प्रतिभया व्यचीचरम्—' अहो
ममेयं मोहमूला महत्यापदापातिता । प्रसृततरं च सरूयं मया
सह घनमित्रस्य मत्परिग्रहत्वं च रागमञ्जर्याः । मदेनसा च
तौ प्रोर्णुतौ श्वो नियतं निग्रहीष्येते । तदियमिह प्रतिपत्ति-
र्ययाऽनुष्ठीयमानया मन्त्रियोगतस्तौ परित्रास्येते । मां च कदाचिदनर्था-
दितस्तारयिष्यतः' इति कमप्युपायमात्मनैव निर्णाय शृगालिकामगादि-
पम्—' अपेहि जरतिके । या तामर्थलुब्धां दग्धगणिकां रागमञ्जरिकाम-

निशीथिनी रात्रिः' इत्यमरः । शपथशतमतिक्रम्य वर्तत इति तथा । ' अनेन
मधुपानं कृतमतोऽयमुन्मत्त इत्येतदर्थं तथा शपथादिकं कृतमिति भावः' इति भूषणा ।
मत्तवारण इव मत्तगज इव । रभसेन वेगेन छिन्ना त्रोटिता शृङ्खला येनेति तथा ।
धात्र्युपमाता । परिकरः परिवारः । रंहसा वेगेन । अभिपततः संमुखमागच्छतः । विगृह्य
युद्धं कृत्वा । अभिहन्यमानस्ताव्यमानः । मदेनावसन्नः शिथिलो यो हस्तस्तस्मात्पतितेन ।
निखिंशेन खड्गेन । ' नृशंसखड्गौ निखिंशौ' इत्यमरः । अवधूर्णमाना विह्वला ।
अनन्तरमिति । अभ्यासं समीपम् । मदापहारिण्या मदनाशङ्कर्या । प्रतिभया
प्रज्ञया । ' प्रज्ञा नवनवोल्लासशालिनी प्रतिभा मता' इति भरतः । व्यचीचरं विचा-
रितवान् । मोहमूलाऽज्ञानमूला । महत्यातिशयिता । आपतिता आगता । प्रसृततरं ख्यात-
तरम् । मत्परिग्रहत्वं मत्पत्नीत्वम् । ' परिग्रहस्तु स्वीकारे शापे पत्न्यां परिच्छदे'
इति महीपः । मदेनसा मत्पापेन । ' कलुषं वृजिनैनोषम्' इत्यमरः । तौ राग-
मञ्जरीघनमित्रौ । प्रोर्णुतावभिभूतौ । निग्रहीष्येते । निगृहीतौ भविष्यत इत्यर्थः ।
प्रतिपत्तिः कर्तव्यम् । यया प्रतिपत्त्या । नियोगतो नियमात् । परित्रास्येते परि-
रक्षितौ भविष्यतः । अगादिषमवदम् । अपेहि गच्छेत्यर्थः । जरतिका वृद्धा ।

जिनैरत्नेनैव तेन शत्रुणा मे मित्रच्छयना धनमित्रेण संगमितवती
सा हताऽसि । तस्य पापस्य चर्मरत्नमोषाद्ब्रह्मिणश्च ते साराभरणाप-
हारादहमद्य निःशर्यमुत्सृजेयं जीवितम् ' इति । सा पुनरुद्धटितज्ञां
परमधूर्ता साश्रुगद्गदमुदञ्जलिस्तान्पुरुषान्सप्रणाममासादितवती सामपूर्व
मम पुरस्तादयाचत—' भद्रकाः प्रीतीक्षध्वं कंचित्कालं यावदस्माद-
स्मदीयं सर्वं मुषितमर्थजातमवगच्छेयम् ' इति । तथेति तैः प्रतिपन्ने
पुनर्मत्समीपमासाद्य ' सौम्य क्षमस्वास्य दासीजनस्यैकमपराधम् ।
अस्तु स कामं त्वत्कलत्राभिमर्शा वैरास्पदं धनमित्रः । स्मरंस्तु चिर-
कृतां ते परिचर्यामनुग्रहीतुमर्हसि दासीं रागमञ्जरीम् । आकल्पसारो
हि रूपाजीवौजनः । तद्ब्रूहि कं निहितं तस्या भूषणम् । ' इति । पादयो-
रपतत् । ततो दयमान इवाहमब्रुवम्—' भवतु, मृत्युहस्तवार्तिनः
किं ममामुष्यां वैरानुबन्धेन ' इति । तद्ब्रुवान्निव कर्ण एवैनामशिक्षयम्—
' एवमेवं प्रतिपत्तव्यम् ' इति । सा तु प्रतिपन्नार्थेव ' जीव चिरम्
प्रसीदन्तु ते देवताः, देवोऽप्यङ्गरानः पौरुषप्रीतो मोचयतु त्वाम्, एते-
ऽपि भद्रमुखास्तव दयन्ताम् ' इति क्षणादपासरत् । आनीये चाहमोर-
क्षिकनायकस्य शासनाचारकम् ।

या तामिति । मित्रच्छयना कपटमित्रेण । संगमितवती संबन्धं कारितवती । तस्य
पापस्य धनमित्रस्य । साराभरणानामपहारास्तेयात् । सा शत्रुगालिका ।
उद्धटितज्ञा सूचितज्ञा । ' सूचनमुद्धटनं बोधिः ' इत्यजयः । उदञ्जलिर्ब्रह्माञ्जलिः ।
भद्रकाः कल्याणरूपाः । मुषितं चोरितम् । प्रतिपन्नेऽङ्गीकृते । सः धनमित्रः ।
त्वत्कलत्राभिमर्शा त्वत्स्त्रीगामा । वैरास्पदं वैरस्थानम् । स्मरञ्जिति । आकल्पसारो
भूषणसारः । ' आकल्पवेषौ नेपथ्यम् ' इत्यमरः । रूपाजीवा वेश्या । ' वारञ्जी
गणिका वेश्या रूपाजीवा ' इत्यमरः । भवतु किं तेनेत्यर्थः । अनुबन्धा
रागमञ्जर्याः । वैरानुबन्धेन वैरसंबन्धेन । ' अनुबन्धोऽनुवृत्तिः ' इति भूषणा । प्रति-
पत्तव्यं कर्तव्यम् । प्रतिपन्नार्थेव प्राप्तार्थेव । पौरुषप्रीतः पुष्पार्थसंतुष्टः । तथेति तामि-
त्यर्थः । तव दयन्तामित्यत्र ' अधीगर्थदयेषां ' इति कर्मणि षष्ठी । अपासरत्पसृता ।
आरक्षिका रक्षणकारकास्तेषां नायकस्य कोटपालस्य । शासनाभियोगात् ।

अथोत्तरेद्युसगत्य हस्ततरः सुभगमानी सुन्दरंमन्यः पितुरत्ययाद-
चिराधिष्ठिताधिकारस्तारुण्यमदादनतिपक्वः कान्तको नाम नागरिकः
किञ्चिद्विषयं मत्संयित्वा मां समस्यधत्त—‘ न चेद्भनमित्रस्याजिनरत्नं
प्रतिप्रयच्छामि न चेद्वा नागरिकेभ्यश्चोरितकानि प्रत्यपर्यसि द्रक्ष्यसि
पारमष्टादशानां कारणानाम्, अन्ते च मृत्युमुखम् ’ इति । मया तु
स्मयमानेनाभिहितम्—‘ सौम्य, यद्यपि दद्यामा जन्मनो मुषितं धनं न
त्वर्यपतिदारापहारिणः शत्रोर्मे मित्रमुखस्य धनमित्रस्य चर्मरत्नप्रत्याशां
पूरयेयम् । अदत्तैव तदयुगपि यातनानामनुभवेयम् । इयं मे साधी-
यसी संधा ’ इति । तेनैव क्रमेण वर्तमाने सान्त्वनतर्जनप्राये प्रतिदिन-
मनुयोगव्यतिकरेऽनुगुणान्नपानञ्चाभात्कतिपयैरेवाहोर्भिर्विरोपितव्रणः प्र-
कृतिस्थोऽहमासम् ।

अथ कदाचिदच्युताम्बरपीतातपत्विषि क्षयिणि वासरे हृष्टवर्णा
शृगालिकोज्ज्वलेन वेषेणोपसृत्य दूरस्थानुचरा मागुपश्लिष्या-
व्रीत्—‘ आर्य दिष्ट्या वर्षसे । फलिता तव सुनीतिः । यथा

चारकं बन्धनालयम् । अथेति । उत्तरेद्युः परदिवसे । ‘ सद्यःपल्ल—’ इति
निपातः । सुभगमानी सुभगमात्मानं मन्यमानः । ‘ सर्वोन्नतत्वं सौभाग्यं तद्गानुभग
उच्यते ’ इति दिवाकरः । सुन्दरंमन्यः सौन्दर्याभिमानि । पितुरत्ययात्पितृनाशात् ।
अचिराधिष्ठिताधिकारोऽल्पकालप्राप्तधिकारः । अनतिपक्वोऽनतिपरिणतः । नागरिकः
कारापतिः । ‘ कारापतिर्नागरिकः ’ इति वैजयन्ती । न चेदिति । कारणानां
यातनानाम् । ‘ कारणा तु यातना तीव्रवेदना ’ इत्यमरः । स्मयमानेन स्मितमुखेन ।
मित्रमुखस्य मित्रच्छन्नः । ‘ मुखं तु वदने मुखे ताप्रे छन्नमि वा पुमान् ’ इति
भागुरिः । प्रत्याशा पुनःप्राप्तिच्छाम । ‘ प्रत्याशा पुनराप्तिच्छा ’ इति वैजयन्ती ।
साधोयसी दृढतरा । संधा प्रतिज्ञा । ‘ संधा स्थितौ प्रतिज्ञायाम् ’ इति विश्वः ।
अनुयोगव्यतिकरे प्रश्नप्रकारे । ‘ संपर्के च व्यतिकरः प्रकारेऽपि ’ इत्यजयः ।
अनुगुणान्नपानाभादानुकूलशानपानप्राप्तेः । विरोपितव्रण उपशान्तक्षतः । ‘ विरोपित
उपशान्तक्षिकिस्ततः ’ इति बोपाहितः । अथेति । अच्युतो विष्णुस्तस्याम्बरं
वर्णं तद्वत्पीता पिशङ्गा आतपत्विर् उद्द्योतयामा यस्येति । क्षयिणि क्षीणे । वासरे
दिवसे । हृष्टस्य इव वर्णः अकृतिरस्याः सा हृष्टवर्णा । उपश्लिष्य संनिवृण्य ।

त्वयाऽऽदिश्ये तथा वनमित्रमेत्याब्राम्—‘ आर्य तवैवमापन्नः सुहृदि-
वाच—‘ अहमद्य वेशसंसर्गमुलभात्पानदोषाद्बद्धः । त्वया पुनरवि-
शङ्कमद्यैव राजा विज्ञापनीयः—‘ देव, देवप्रसादादेव पुराऽपि तदजिन-
रत्नमर्थपतिमुषितमासादितम् । अथ तु मर्ता रागमञ्जरीः कश्चिदुत्स-
र्धूनः कलासु कवित्वेषु लोकवार्तासु चातिवैचक्षण्यमया सममुज्जत ।
तत्संबन्धाच्च वस्त्राभरणप्रेषणादिना तद्भार्या प्रतिदिनमन्ववर्ते । तद-
सावशङ्किष्ठ निःकृष्टाशयः कितवः । तेन च कुपितेन हतं तर्ज्ज्मरत्न-
माभरणसमुद्रकश्च तस्याः । स तु भूयः स्तेयाय भ्रमन्नगृह्यत नागरिक-
पुरुषैः । आपत्तेन चामुनाऽनुसृत्य रुदत्यै रागमञ्जरीपरिचारिकायै
पूर्वप्रणयानुवर्तिना तद्दण्डनिधानोद्देशः कथितः । ममापि चर्म-
रत्नमुपायोपक्रान्तो यदि प्रयच्छेदिह देवपदैः प्रसादः कार्यः’ इति ।
तथा निवेदितश्च नरपतिरसुभिर्मावयिज्योपच्छन्दनैरेव स्वं ते दाप-
यितुं प्रयतिष्यते । तन्नः पथ्यम्’ इति । श्रुत्वैव च त्वदनुभावप्रत्य-
यादनतित्रस्तुना तेन तत्तथैव संपादितम् । अथाहं त्वदभिज्ञानप्रत्या-
गिताया रागमञ्जरीः सकाशाद्यथेप्सितानि वैस्तूनि लभमाना राज-
दुहितुरम्बालिकाया धात्री मञ्जलिकां त्वदादिष्टेन मार्गेणान्वरञ्जम् ।
तामेव च संकामीकृत्य रागमञ्जरीश्चम्बालिकायाः सख्यं परमवीवृधम् ।

आदिश्ये आदिष्टम् । आपन्न आपत्ति प्राप्तः । ‘ आपन्न आपत्प्रणमः स्यात्’ इत्यमरः ।
अथ त्विति । अक्षरभूतोऽक्षनिपुणः । समसुध्यत । संगतोऽभवदित्यर्थः । ‘ अन्ववर्ते
स्वमंत्रिपरिवारसदरमानामिति फलितार्थः’ इति भूषणा । अस वक्षधूर्तः । नि-
कृष्टाशयः शुद्धान्तःकरणः । समुत्तकः संयुक्तः । स्तेयाय चौर्यय । नागरिकपुरुषैः
कारापातिपुष्पैरित्यर्थः । त आ यद्दण्डं भूषणम् । ‘ भाण्डं भूषणमत्रेऽपि भाण्डं मूल-
वणिग्धने’ इति विश्वः । तस्य निधानोद्देशः स्थापनप्रदेशः । उपायैरुपक्रान्तो वशी-
कृतः । ‘ तरुणे वयोऽपि समारम्भे निहितत्वेन’ इति वैजयन्ती । उपच्छन्दनैः
मान्ववर्ते । ‘ सान्ववर्तेपच्छन्दने च समावनुनये’ इति केशवः । स्वं चर्मरत्नम् ।
पथ्यमनुगुणम् । त्वदनुभावप्रत्ययात्स्वप्रभावज्ञानात् । अनतित्रस्तुनाऽतिपायितत्रासरहि-
तेन । ‘ त्रिषिगुणि—’ इति क्युप्रत्ययः । तेन वनमित्रेण । अथेति । त्वदभिज्ञानप्रत्या-
गितायास्त्वप्रत्यायकवस्तुविश्वामितायाः । संकामीकृत्योपायीकृत्य । ‘ प्रमुपाये संकमे च

१ सुखवस्तुना च वनमित्रोऽस्ति । २ निकृष्टाशयनया । ३ परिचारिकायै शृगालिकायै ।
४ त्वदनुभाव । ५ वस्तुनि ।

अहरहश्च नवनवानि प्राभृतान्युपहरन्ती कथाश्चित्राश्चित्तहारिणीः कथ-
यन्ती तस्याः परं प्रसादपात्रमासम् । एकदा च हर्म्यगतायास्तस्याः
स्थानस्थितमपि कर्णकुवलयं स्रस्तमिति समादधती प्रमत्तेव प्रच्याव्य
पुनरुत्क्षिप्य भूमेस्तेनोपकन्यापुरं कारणेन केनापि भवनाङ्गणं प्रविष्टस्य
कान्तकस्यापरि प्रवृत्तकुहरपारावतत्रासनापदेशात्प्रहसन्ती प्राहार्षम् ।
सोऽपि तेन धन्यमन्यैः किञ्चिदुन्मुखः स्मयमानो मत्कर्मप्रहासिताया
राजदुहितुर्विलासप्रायमाकारमात्माभिलाषमूलमिव यथा संकल्पेयत्तथा
मयाऽपि संज्ञयैव किमपि चतुरमाचेष्टितम् । आकृष्टधन्वना च
मनसिजेन विद्धः स दिग्भफलेन पत्रिणाऽतिमुग्धः कथंकथमप्य-
पासरत् । सायं च राजकन्याङ्गुलीयकमुद्रितां वासताम्बूलपट्टां-
शुकयुगलभूषणावयवगर्भा च वैज्जेरिका कयाचिद्वालिकया ग्राह-
यित्वा रागमञ्जर्या इति नीत्वा कान्तकस्यागारमगाम् । अगाधे
च रागसागरे मग्नो नावमिव मामुपलभ्य परमदृष्यत् । अवस्थान्त-
राणि च राजदुहितुः सुदारुणानि व्यावर्णयन्त्या मया स दुर्मतिः

निःश्रेण्यां संक्रमो मतः' इत्युत्पलिनी । अवीवृधम् । अवर्धयमित्यर्थः । प्राभृतान्युपाय-
नानि । 'प्राभृतं तु प्रदेशनम् । उपायनमुपप्राप्तम्' इत्यमरः । चित्तहारिणीर्मेनोहराः ।
एकवेति । स्थानस्थितमपि यथास्थितमपि । स्रस्तं गलितमिति समादधती सज्ज-
यन्ती । प्रमत्तेवानवहितेव । प्रच्याव्य पातयित्वा । तेन कर्णकुवलयेन । उपकन्या-
पुरं कन्यान्तःपुरसमीपे । कान्तकस्य कारापतेः । प्रवृत्तकुहर आरब्धसुरतः । 'कुहरं
शुषिरे दम्भे नागलोके रतेऽपि च ।' इत्यजयः । पारावतः कपोतः तस्य त्रासनाप-
देशाद्भयोत्पादनमिषात् । तेन कर्णकुवलयप्रहारेण आत्मनि योऽभिलाषः स मूलं
कारणं यत्रेति तथा । संकल्पयेन्वितयेत् । आकृष्टधन्वना सज्जीकृतचापेन । विद्धो
भिन्नः । दिग्भं विषलितम् । 'दिग्भलितौ विषाक्ते च' इति वैजयन्ती । फलं शल्यम् ।
सायं चेति । राजकन्याया अङ्गुलीयकं मुद्रिका तथा मुद्रितां कृतमुद्राम् । वास-
ताम्बूलं एलालवङ्गकर्पूरादिभिः सुगन्धीकृतं ताम्बूलम् । 'वनसारादिभिर्भेतु वासितं
वासमुच्यते ।' इति वैजयन्ती । पट्टांशुकयुगलं पट्टवलययुगलम् । भूषणावयवाः कति-
पयभूषणानि तद्रर्भाम् । वैज्जेरिकां वेत्रपुटिकाम् । 'वज्जेरी वेत्रपुटिका' इति वैजयन्ती ।
अगाधे चेति । अगाधेऽतलस्पर्शे । अदृष्यत् हर्षं प्राप । सुदारुणान्यसह्यानि ।
स दुर्मतिः कान्तकः । सुदूरमत्यन्तम् । उदमाद्यत उन्ममादेत्यर्थः ।

सुदूरमुदमाद्यत । तत्प्रार्थिता चाहं त्वत्प्रियाप्रहितमिति ममैव मुख-
ताम्बूलोच्छिष्टानुलेपनं निर्मार्य मलिनांशुकं चान्येद्युरुपाहरम् । तदी-
यानि च राजकन्यार्थमित्युपादाय च्छन्नमेवौपोढानि ।

इत्थं च संधुक्षितमन्मथाम्निः स एवैकान्ते मयोपमन्त्रितोऽभूत्—
'आर्य, लक्षणान्येव तवाविसंवादीनि । तथा हि मत्प्रातिवेश्यः कश्चि-
त्कार्तान्तिकः 'कान्तकस्य हस्ते राज्यमिदं पतिष्यति । तादृशानि तस्य
लक्षणानि' इत्यादिशतम् । तदनु रूपमेव च त्वामियं राजकन्यका काम-
यते । तदेकापत्यश्च राजा तथा त्वां समागतमुपलभ्य कुपितोऽपि
दुहितुर्मरणमयान्नोच्छेत्स्यति । प्रत्युत प्रापयिष्यत्येव यौवराज्यम् । इत्थं
चायमर्थोऽर्थानुबन्धी । किमिति तात नाराध्यते । यदि कुमारीपुरप्रवेशा-
भ्युपायं नावबुध्यसे ननु बन्धनागारभित्तेर्व्यामत्रयमन्तरालमारामप्राका-
रस्य । केनचित्तु हस्तवतैकागारिकेण तावती सुरैर्ज्ञां कारयित्वा प्रवि-
ष्टस्योपवनं तवोपरिष्ठादस्मदायत्तैव रक्षा । रक्ततरो हि तस्याः परि-
जनो न रहस्यं भेत्स्यति' इति । सोऽब्रवीत्—'साधु भद्रे दर्शितम् ।
अस्ति कश्चित्तत्स्करः खननकर्मणि सगरसुतानामिवान्यतमः । स चेच्छब्धः
क्षणेनैतत्कर्म साधयिष्यति' इति । 'कतमोऽसौ, किमिति न लभ्यते'
इति मयोक्ते येन तद्धनमित्रस्य चर्मरत्नं मुषितमिति त्वामेव स निर-

त्रत्प्रियाप्रहितमिति प्रेषितमिति । उच्छिष्टानुलेपनं स्वभुक्तावशिष्टाङ्गरागम् । तदी-
यानि कान्तकसंबन्धीनि । उपादाय गृहीत्वा । छन्नमेव गुप्तमेव । अपोढानि त्यक्तानि ।
इत्थमिति । संधुक्षितो वृद्धिं प्रापेतः । उपमन्त्रित उपदिष्टः । अविसंवादीनि विसं-
वादरहितानि । 'प्रतिवेशे चरति यः प्रातिवेश्यः स उच्यते' इति, 'कार्तान्तिको
लक्षणः' इति च वैजयन्ती । आदिक्षदबोवत् । तदेकापत्यः सैवैकनपत्यं यस्येति
स तथा । समागतं संगतम् । अर्थानुबन्धी राजरूपाथसंबन्धी । तातेत्यात्मीयतासूचकं
संबोधनम् । व्यामत्रयम् । व्यामः परिमाणविशेषः । भाषया 'वाव' इति प्रसिद्धः ।
'व्यामो बाह्वोः सकरयोस्ततयोस्तिर्यगन्तरम्' इत्यमरः । आराम उपवनम् । इस्त-
वश्च शिक्षितहस्तेन । ऐकागारिकेण चौरेण । 'चौरैकागारिकस्तेन दस्युतत्स्कर-
मायकाः ।' इत्यमरः । तावती तत्प्रमाणाम् । सुरङ्गा भूम्यन्तर्गतस्फनित-
मार्गविशेषः । अस्मदायत्ताऽऽनवधीना । 'अधोनो निम्न आयत्तः' इत्यमरः ।
भेत्स्यति प्रकटं हरिष्यति । अस्तीति । निरदिक्षन्निर्दिष्टवान् । तेन चौरेण सह ।

दिक्षन् । 'यद्येवमेहि, त्वयाऽस्मिन्कर्मणि साधिते चित्रैरुपायै-
स्त्वामहं शोचयिष्यामीति शपथपूर्वं तेनोभिसंधाय सिद्धेऽयं
भूयोऽपि निगडयित्वा 'योऽने चौर स सर्वथोपक्रान्तः, न तु धाष्टर्य-
भूमिः प्रकटवैस्तदनिनरत्नं दर्शयिष्यति' इति राज्ञे विज्ञाप्य चित्र-
मेनं हनिष्यति । तथा च सार्धं सिध्यति, रहस्यं च न स्रवति' इति मयोक्ते सोऽतिहृष्टः प्रतिषथ मामेव त्वद्व्यप्रलोभने नियुज्य
बहिरवस्थितः । प्राप्तमितः परं चिन्तयताम्' इति । प्रीतेन च मयो-
क्तम्—'मदुक्तमल्पम्, त्वन्नय एवात्र भूयान् । आनयैनम्' इति ।
अयानीतेनामुना मन्मोचनाय शपथः कृतः, मया च रहस्यानिर्मेदाय ।
विनिगडीकृतश्च स्नानभोजनविलेपनः न्यनुभूय नित्यान्धकारात्कारा-
भित्तिकोणादारभ्योरगास्येन सुरङ्गामकरवध । अचिन्तयं चैवम्—
'हन्तुमनसैवामुना मन्मोचनाय शपथः कृतः । तदेनं हत्वाऽपि नास्त्य-
वददोषेण स्पृश्ये' इति । निष्पततश्च मे निगडनाय प्रसार्यमाणपाणे-
स्तस्य पादेनोरसि निहत्य पतितस्य तस्यैवासिधेन्वा शिरो न्यकृन्तम् ।
अकथयं च शृगालिकाम्—'मण मदे कथंभूतः कन्यापुरसंनिवेशो
महानयं प्रयासो वृथैव मा भूत् । अमुत्र किञ्चिच्चोरयित्वा निवर्तिष्ये'
इति । तदुपदर्शितविभागं चावगाह्य कन्यान्तःपुरं प्रज्वलरसु मणिप्रदीपेषु
नैकक्रीडाखेदसुप्तस्य परिजनस्य मध्ये महितमहार्घरत्नप्रत्युत्सासिहाकार-

अभिसंधाय । प्रतिज्ञायेत्यर्थः । निगडयित्वा बहु । उपक्रान्तश्चिकित्सितः ।
धाष्टर्यभूमिचलधैर्य इत्यर्थः । चित्रमनेकप्रकारम् । प्रतिषथाभ्युपगम्य । त्वदुप-
प्रलोभने त्वद्व्यप्रलोभने । प्राप्तं कर्तव्यम् । त्वन्नय एव स्वकीतिरेव । अयानीतेनेति ।
रहस्यानिर्मेदाय गोप्यस्याप्रकटीकरणाय । विनिगडीकृतः । मुक्त इत्यर्थः । नित्यान्ध-
कारादखण्डितमसः । उरगास्येन फणिमुक्ताकारखननसावनेन । हन्तुमनसा मन्मारण-
निश्चितचेतसा । निष्पततो निर्गच्छतः । तस्यैव । असिधेन्वा धुरिकाया । 'धुरिका
वासिधेनुका' इत्यमरः । न्यकृन्तं कृतवानस्मि । संनिवेशः संस्थानम् । 'संस्थानं
संनिवेशो न स्वरूपे च निगद्यते' इति वररुचिः । अयं प्रयासः सुरङ्गाकरणकेशः ।
अमुत्र कन्यापुरे । तदुपदर्शितविभागं शृगालिकादधितप्रदेशम् । महितानि
उत्कृष्टानि महार्घाणि बहुमूल्यानि रत्नानि तैः प्रत्युत्साः खण्डिताः सिंहाकारा दन्तपादा-

१ संशयः, २ घातयिष्यति, ३ प्राप्त रूपम्, ४ अन्वकारादिति, ५ तदर्थः,
६ भूतं कन्यापुरसंस्थानम्, ७ विभागे, विभागः, ८ महार्हत्नः, महति महार्हत्न, ९ प्रसुप्तः,

दन्तपादे हंसतुल्यार्भशय्योपधानशालिनि कुसुमलवच्छुरितपर्यन्ते पर्यङ्क-
तले दक्षिणपादपाण्यधोभागानुवलितेतरचरणामृष्टम्, ईषद्विवृत्त-
पधुरगुल्फसंधि, परस्पराश्लिष्टजङ्घाकाण्डम्, आकुञ्चितकोमलोमयजानु,
किंचित्वेष्टितोरुदण्डयुगलम्, अधिनिर्मलस्रस्तमुक्तैकभुजलताप्रपेशलम्,
अपाश्रयन्तनिर्मिताकुञ्चितेतरभुजलतोत्तानतलकरकिसलयम्, आभु-
मश्रोणिमण्डलम्, अतिश्लिष्टचीनांशुकान्तरीयम्, अनैतिकलितनुतरोद-
रम्, अतनुतरनिःश्रंसारम्पकम्पमानकठोरकुचकुङ्कुमलम्, आतिरश्मीन-
बन्धुरशिरोधरोद्देशदृश्यमाननिष्ठतपनीयसूत्रपर्यस्तपद्मरामरुचकम्, अर्ध-
लक्ष्याधरकर्णपाशनिभृतकुण्डलम्, उपरिपरावृत्तश्रवणपाशरत्नकर्णिका-

सम्यन्ति तस्मिन् । हंसतुलः पक्षिपक्ष्माणि गर्भे यस्या एवंविधा । उपकानमुपार्धः । कुसुम-
लवैस्तुरितो मिश्रितः । शोभित इति यावत् । पर्यन्तो यस्येति । पर्यङ्कः मध्यः । 'शयने
मध्यपर्यङ्कपद्मङ्गाः स्तनूणा समाः' इत्यमरः । पाणिः पादपूलम् । अनुवलिताः संवृतः ।
'संवृतः स्यात्संवलिता मिश्रोऽनुवलिताऽपि च ।' इति बोधायनः । इतरचरणो
वामचरणः । गुल्फो धुटिका । काण्डं स्तम्भः । वेष्टितं वस्त्रितम् । अधिनिर्मलमेति
विभक्त्यर्थे अव्ययीभावः । पेशलं चाह यथा तथा । अपाश्रयः शिरोभागः । निमित्तं
निक्षिप्तम् । 'डुभिश्च प्रक्षेपणे ।' अपाश्रयान्ते निमित्तः आकुञ्चितः या इतरभुजलता
तस्याः उत्तानतलः करः किसलय इव उत्तानतलकरकिसलयो यथा स्यात्तथा । आभु-
ममीपल्लुटिलम् । चीनांशुकस्य चीनदेशीयवस्त्रस्य । उपरीयमधोवस्त्रम् । अनति-
वलितं नातिगह्वम् । आ ईषद्विवृत्तानो वक्रः । बन्धुरः सुन्दरः । निष्ठमं स्थापितम् ।
तपनीयं सुकर्णम् । 'तपनीयं स्नातकम्मं गच्छेयं भवे कर्तुम् ।' इत्यमरः । रुचको-
ऽङ्गुलिकामणिः । आतिरश्मीना बन्धुरा च या शिरोधरा तस्या उद्देशे दृश्यमानः निष्ठ-
तपनीयसूत्रपर्यन्तः पद्मरामरुचको यत्र तद्यथा तथा । 'रुचको मङ्गलव्रण्ये ग्रीवाम-
रणदन्तयोः ।' इति विश्वप्रकाशः । अधरोऽधः । 'अधस्तादपि चाधरः' इत्यमरः ।
अधरकर्णपाशः अधस्तादूतः कर्णपाशः शय्यालमः आरुकर्णः । 'इदानीं द्वितीयकर्ण-
विषयकमाह—उपरीति ।' इति भूषणा । परावृत्तः समुत्तानः । कर्णिका कर्णभूषणम् ।
विषममयपार्थक्यम् । व्याविद्धो वद्धः । 'सम्यक्तया न वद्धः' इति भूषणा ।
शिखण्डः केशकलापः । उपरि परावृत्तः च श्रवणपाशस्तत्र या रत्नकर्णिका तस्याः

१ अनुवेष्टितः. २ विवृतः. ३ निहितः, निमित्तः. ४ उत्तरीयम्. ५ नातिवलिता. ६ अणुदरः.
७ ह्वासारम्भः.

किरणमञ्जरीपिञ्जरितविषमव्याविद्धाशिथिलशिखण्डबन्धनम्, आत्मप्रभा-
पटलदुर्लक्ष्यपाटलोत्तराधरविवरम्, गण्डस्थलीसंक्रान्तहस्तपल्लवदर्शित-
कर्णावतंसकृत्यम्, उपरिकपोलदर्शतलनिषिक्तं चित्रवितानपत्रजाति-
जनितविशेषकक्रियम्, आमीलितलोचनेन्दीवरम्, अविभ्रान्तभ्रूपताकम्,
उद्भिद्यमानश्रमजलपुलकभिन्नशिथिलचन्दनतिलकम्, आननेन्दुसंमुख-
लकलतं च विश्रब्धप्रसुप्तामतिधवलोत्तरच्छदनिमग्नप्रायैकपाश्र्वतया
चिरविलसनखेदनिश्चलां शरदम्भोधरोत्सङ्गशायिनीमिव सौदामनीं
राजकन्यामपश्यम् । दृष्ट्वैव स्फुरदनङ्गरागश्चाकितश्चोरयितव्यनिःस्पृह-
स्तयैव तावच्चोर्यमाणहृदयः किंकर्तव्यतामूढः क्षणमतिष्ठम् । अत-
र्कयं च—‘ न चेदिमां वामलोचनामाप्नुयां न मृष्यात मां जीवितुं वसन्त-
बन्धुः । असंकेतितपरामृष्टा चेयमेतिबाला व्यक्तमार्तस्वरेण निहन्यान्मे
मनोरथम् । ततोऽहमेवांघ्नीय । तादियमत्र प्रतिपत्तिः । ’ इति नाग-

किरणमञ्जरीभिः पिञ्जरितः विषमव्याविद्धः आशिथिलः शिखण्डबन्धः यस्मिन्कर्मणि
तथा । पाटलः श्वेतरक्तः । उत्तराधर उत्तरोष्ठः । गण्डस्थली गण्डप्रदेशस्तत्र संक्रान्तं
मिलितो यः हस्तपल्लवः करपल्लवः तेन दर्शितं कर्णावतंसस्य कृत्यं यथा स्यात्तथा
कपोल एवाददर्शतलं तस्योपरि निषिक्तं प्रतिबिम्बितं यच्चित्रं वितानमुल्लोचः । ‘ अस्त्री
वितानमुल्लोचः ’ इत्यमरः । तदेव पत्रजातिः पत्रक्रिया तथा जनितोत्पादिता विशेष-
क्रिया तिलकादिक्रिया । अविभ्रान्ता निश्चला । उद्भिद्यमानं जायमानम् । श्रमजलं
धर्मस्तस्य पुलका बिन्दवः । अलकलता केशवल्लिः । इत्येतानि क्रियाविशेषणानि ।
विश्रब्धप्रसुप्ता विश्वासङ्कतानिद्राम् । उत्तरच्छद आस्तरणपटः । निमग्नप्रायः निमग्न
इवेत्यर्थः । ‘ मन्ये शङ्के ध्रुवं प्राय इति वेवार्थवाचकाः ’ इत्यभिधानात् । विलसनं
स्फुरणम् । उत्सङ्गो मध्यम् । ‘ मध्योन्नतिः समुत्सङ्गः ’ इति वैजयन्ती । सौदामनी
विद्युत् । दृष्ट्वैवेति । स्फुरन् द्विगुणीभूतोऽनङ्गरागो यस्येति । किंकर्तव्यतामूढोऽप्ये
किं कर्तव्यमिति हानराहितः । अतर्कयमिति । मृष्यति सहते । ‘ वर्तमानसामीप्ये
वर्तमानवद्वा ’ इति लट् । वसन्तबन्धुर्मदनः । असंकेतितपरामृष्टा अकृतसंकेता सती
परामृष्टा स्मृष्टा । आर्तस्वरेण पीडितस्वरेण । आङ्पूर्वकस्य हन्तेः ‘ आङो यमहनः ’
इत्यनेन तकिं विधिलिङि उत्तमपुल्लवैकवचनम् । इतो भवेयमित्यर्थः । प्रतिपत्तिः
कर्तव्यम् । नागदन्तोऽजलम्बनकार्णम् । ‘ कुंटी ’ इति भाषया प्रसिद्धम् ।

दन्तलग्ननिर्यासकल्कवर्णितं फलकमादाय मणिसमुद्रकाद्वर्णवर्तिका-
मुद्धृत्य ता तथा शयानां तस्याश्च मामाबद्धाञ्जलिं चरणलग्नमालिखमायां
चैताम्—

‘त्वामयमाबद्धाञ्जलिं वासजनस्तमिममर्थमर्थयते ।

स्वपिहि मया सह सुरतव्यातिकरखिन्नैव मा मैवम् ॥’

हेमकरण्डकाच्च वासताम्बूलवीटिकां कर्पूरस्फुटिकां पारिजातकं चोप-
युज्यालक्तकपाटलेन तद्रसेन सुधाभित्तौ चक्रवाकमिथुनं निरष्ठीवम् । अ-
ब्जुल्लीयकविनिर्मेयं च कृत्वा कथंकथमपि निरगाम् । सुरङ्गया च प्रत्येत्य
बन्धनागारं तत्र बद्धस्य नागरिकवरस्य सिंहघोषनाम्नस्तेष्वेव दिनेषु मित्र-
त्वेनोपचरितस्य ‘एवं मया हतस्तपस्वी कान्तकः, तत्त्वया प्रतिमिथ
रहस्यं लब्धव्यो मोक्षः’ इत्युपदिश्य सह शृगालिकया निरक्रामिषम् ।
नृपतिपथे च समागत्य रक्षिकपुरुषैरगृह्ये । अचिन्तयं च—‘अलमस्मि
जवेनापसर्तुमनामृष्ट एवौभः । एषा पुनर्वराकी गृह्येत । तदिदमत्र प्राप्तुरूपम्’

तत्र लग्नं संस्थापितम् । निर्यासकल्केन चिह्नणद्रव्यकायेन वर्णितम् । वर्णो रक्तादिः
स संजातो यस्मिन्निति तम् । फलकं काष्ठपट्टिकाम् । द्विङ्गुलरक्षार्पणिकामिति यावत् ।
मणिसमुद्रकाद्वल्लसंपुटकात् । ‘समुद्रकः संपुटकः’ इत्यमरः । वर्तिकां तुलिकाम् ।
‘तुलिका वर्णवर्तिका’ इति वैजयन्ती । चरणलग्नं पादलग्नम् । आर्यामिति । आर्या-
लक्षणं वृत्तरत्नाकरोक्तम्—‘लक्ष्मैतत्सप्तगणा गोपेता भवति नेह विषमे जः ।’ इति ।
त्वामयमिति । अयं दासजनो मद्रूपः सेवकजनः आबद्धाञ्जलिं कृताञ्जलीति
क्रियाविशेषणम् । त्वामिमर्थे अर्थयते प्रार्थयते । द्विकर्मकोऽयम् । सुरतस्य व्यति-
करः संसर्गस्तेन खिन्नैव मया सह स्वपिहि निद्रां कुरु । एवं सुरतखेदं विना मा मेति ॥
‘अमानानाः प्रतिषेधे’ । वीप्सामां द्विर्वचनम् । हेमकरण्डकाल्मुष्णपेटकात् । वास-
ताम्बूलवीटिकां सुवासितनागवल्लीपत्रवीटिकाम् । कर्पूरस्फुटिकां कर्पूरखण्डम् । पारि-
जातकं सुगन्धखदिरसारम् । उपयुज्य भुक्त्वा । अलक्तकपाटलेन यावकवस्त्रेण ।
तद्रसेन ताम्बूलवीटिकारसेन । सुधया लिप्ता संस्कृता वा भित्तिः सुधाभित्तिः तस्यां
सुधाभित्तौ । चूर्णकुण्डे इत्यर्थः । चक्रवाकमिथुनं निरष्ठीवमम्बुहृतवान् । विनिर्मेयो
व्यस्ययः । बन्धनागारं प्रत्येत्यागत्य । उपचरितस्य सेवितस्य । तपस्वी शोच्यः । मोक्षो
मोचनम् । अलं समर्थः । अपसर्तुं पलाय्य गन्तुम् । अनामृष्टोऽसृष्टः । एषा वराकी
दीना शृगालिका । तदिदमत्र प्राप्तुरूपं तस्मादिदं प्रशस्तं प्राप्तं वक्ष्यमाणं

इति तानेव नपलमभिपत्य स्वपृष्ठसमर्पितकूर्परः पराङ्मुखः स्थित्वा
 'यद्यहमस्मि तस्करः, मद्रा बध्नाति माम् । युष्माकमयमधिकारः, न पुनरस्या
 वर्षायस्याः' इत्यवादिषम् । सा तु तावतैवाञ्जीतमदभिप्राया तान्सप्रणाम-
 मभ्येत्य 'मद्रमुखाः ममैष पुत्रो वायुग्रस्तश्चिरं निकृतिस्ततः । पूर्वद्युः
 प्रसन्नकल्पः प्रकृतिस्थ एव जातः । जातास्थया मया बन्धनान्निष्क्रम्य
 स्नापितोऽनुलेपितश्च परिधाप्य निष्प्रवाणियुगलमभ्यवहार्य परमान्नमौ-
 शीरेऽद्य कामचारः कृतोऽमूत् । अथ निशीथे भूय एव वायुनिघ्नः
 'निहत्य कान्तकं नृपतिदुहित्रा रमेयम्' इति रंहसा परेण राजपथमभ्य-
 पतत् । निरूप्य चाहं पुत्रमेवंगतमस्यां वेलायामनुधावामि । तत्प्रसदित ।
 बद्धैवेन मह्यमर्पयत' इति यावदसौ कन्दति तावदहं 'स्थविरे, केन देवो
 मातरिश्वा बद्धपूर्वः । किमेते काकाः शौक्लेयस्य मे निग्रहीतारः ।
 शान्तं पापम्' इत्यवावम् । असावप्यमीभिः 'त्वमेवीन्मत्तयाऽनुमत्त
 इत्युन्मत्तं मुक्तवती । कस्तमिदानीं बध्नाति' इति कदर्थिता रुदत्येव
 मामन्वधावत् । गत्वा च रागमञ्जरीगृहं चिरं निरहखेदविहङ्गाभिर्मां बहुविधं
 समाश्रास्य तं निशाशेषमनयम् । प्रत्यूषे चोदारकेण समगच्छे ।

अथ यगवन्तं मरीचिं वेशकृच्छ्रादुत्थाय पुनः प्रतितस्तपः-

प्रशस्तं कर्तव्यम् । नपलं शांघ्रम् । स्वपृष्ठे समर्पितो निहितो कूर्परौ येनेति सः ।
 अयमधिकारस्तस्करबन्धनरूपः । वर्षायस्या वृद्धायाः । सा त्वाति । तावतैव
 तावन्मात्रेणैव । अञ्जीतस्तर्कितः । वायुग्रस्तो घातुलः । प्रकृतिस्थः स्वभावस्थः ।
 जातास्थया जातादरया । निष्प्रवाणियुगलमनाहतवस्त्रयुगलम् । 'अनाहतं निष्प्र-
 वाणि तन्त्रकं च नवाम्बरे ।' इत्यमरः । अभ्यवहार्यं भोजयित्वा । परमान्नं पायसम् ।
 औशीरे शयनासने । 'औशीरं शयनासनम्' इति हलायुधः । कामचारः
 स्वेच्छाचारित्वम् । अथेति । निशीथेऽर्धरात्रे । वायुनिघ्नो वाताधीनः ।
 रंहसा वेगेन । मातरिश्वा वायुः । 'मातरिश्वा सदागतिः' इत्यमरः । शौक्ले-
 यस्य । 'तिलच्छदस्तु शौक्लेयो विहङ्गारातिरित्यपि ।' इति वैजयन्ती ।
 'सखाणा' इति प्रसिद्धः । तद्वन्धने काकानामसामर्थ्यमिति भावः । असाविति ।
 असौ श्रमालिका । कदर्थिता निन्दिता । 'निन्दितः क्लेशेनैव वर्णने च कदर्थने'
 इति सञ्जनः । गत्वा चेति । चिरं बहुकालं यो विरहखेदो वियोगबुद्धिः तेन विह-
 वलम् । यं प्राप्तः काले । उदारकेण मित्रेण । अथेति । वेशकृच्छ्रादुत्थाय ।

प्रभावप्रत्यापन्नदिव्यचक्षुषमुपसंगम्य तेनास्म्येवंभूतं त्वदर्शनमवगमितः ।
 सिंहघोषश्च कान्तकापचारं निर्भिद्य तत्पदे प्रसन्नेन राज्ञा प्रतिष्ठापित-
 स्तेनैव चारकसुरङ्गापथेन कन्यापुरप्रवेशं भूयोऽपि मे समपादयत् ।
 समगंसि चाहं शृगालिकामुखविसृतवार्तानुरक्तया राजदुहित्रा । तेष्वेव
 दिवसेषु चण्डवर्मा सिंहवर्मावधूतदुहितृप्रार्थनः कुपितोऽभियुज्य पुरमवा-
 रुणत् । अमर्षणश्चाङ्गराजो यावदरिः पारिग्रामिकं विधिमाचिकीर्षति
 तावत्स्वयमेव प्राकारं निर्भिद्य प्रत्यासन्नानपि सहायानप्रतीक्षमाणो नि-
 र्गत्याभ्यधिकबलेन विद्विषा महति संपराये भिन्नवैर्मा सिंहवर्मा बलाद-
 गृह्यत । अम्बालिका च बलवदभिगृह्य चण्डवर्मणा हठात्परिणेतुमात्म-
 मवनमनीयत । कौतुकं च स किल क्षपावसाने विवाह इत्यवधात् ।
 अहं च धनमित्रगृहे तद्विवाहायैव पिनद्धमङ्गलप्रतिसरस्तमेवमवोचम्—
 ‘सखे समापतितमेवाङ्गराजोभिसरं राजमण्डलम् । सुगूढमेव संभूय
 पौरैर्वृद्धैस्तदुपावर्तय । उपवृत्तश्च कृत्तशिरसमेव शत्रुं द्रक्ष्यसि’ इति ।
 ‘तथा’ इति तेनाभ्युपगते गतायुषोऽमुष्य भवनमुत्सवाकुलमुपसमाधीय-

प्रतितप्तं यत्तपस्तस्य प्रभावात्सामर्थ्यात्प्रत्यापन्नं प्राप्तं दिव्यं चक्षुर्येनेति तथा तम् ।
 एवंभूतममुना प्रकारेण जातम् । त्वदर्शनम् । त्वच्छब्दे राजवाहनस्योपस्थितिः । ‘उपसं-
 गम्य इत्यस्यावगमित इत्यवगमेऽन्वयः । अतः समानकर्तृत्वम्’ इति भूषणा । अवग-
 मितो बोधितः । सिंहघोषः कारागृहमित्रम् । कान्तकापचारं कारापत्यपकारम् । निर्भिद्य
 प्रकटीकृत्य । तेनैव मत्कृतमार्गेण । विसृतवार्तया निर्गतगोष्ठ्या । अनुरक्तयाऽऽसक्त्या ।
 तेष्वेवेति । चण्डवर्मा राजवाहनबन्धनकर्ता । सिंहवर्मणाऽङ्गदेशस्थचम्पानगरराज्ञा ।
 अभियुज्याभिभूय । ‘अभियोगस्त्वभिभवः’ इति कोशः । अमर्षणः सक्रोपः । अङ्गराजः
 सिंहवर्मा । पारिग्रामिकं ग्रामस्य परितः क्रियमाणम् । ‘ग्रामात्पर्यनुपूर्वात्’ इति टञ् ।
 प्राक्षारमावरणभित्तिम् । प्रत्यासन्नान्समीपवर्तिनः । संपराये संप्रामे । भिन्नवर्मा
 भिन्नतनुत्रः । अम्बालिका सिंहवर्मादुहिता । कौतुकं मङ्गलसूत्रम् । स किल चण्डवर्मा
 अहमपहारवर्मा । तद्विवाहायाम्बालिकाविवाहाय । पिनद्धः मङ्गलप्रतिसरो येन
 स तथा । बद्धमङ्गलहस्तसूत्रः इत्यर्थः । ‘हस्तसूत्रं प्रतिसरः’ इति वैजयन्ती । समा-
 पतितं समागतम् । अङ्गराजोभिसरमङ्गराजसहायीभूतम् । सुगूढं सुप्तम् ।
 तद्वाजमण्डलमुपावर्तय समीपमानय । उपावृत्तश्च पुनरागतः सन् । शत्रुं चण्डवर्मणम् ।
 अभ्युपगतेऽङ्गीकृते । गतायुषोऽल्पायुषः । अमुष्य चण्डवर्मणः । उपसमाधीयमान-

मानपरिणयोपकरणमितस्ततः प्रवेशनिर्गमप्रवृत्तलोकसंबाधमलक्ष्यशस्त्रिकः
सह प्रविश्य मङ्गलपाठकैरम्बालिकापाणिपल्लवमग्नौ साक्षिण्याथर्वणेन
विधिनाऽर्प्यमाणमादित्समानस्यायामिनं बाहुदण्डमाकृष्य च्छुरिकयोरसि
प्राहार्षम् । स्फुरतश्च कतिपयानन्यानापि यमविषयमगमयम् । हत-
विध्वस्तं च तद्रहमनुविचरन्वेपमानमधुरगात्री विशाललोचनामभिनिशाम्य
तदालिङ्गनसुखमनुबुभूषुस्तामादाय गर्भगृहमविक्षम् । अस्मिन्नेव क्षणे
तथास्मि नवाम्बुवाहस्तनितगम्भीरेण स्वरेणानुगृहीतः । इति ।

श्रुत्वा च स्मित्वा च देवोऽपि राजवाहनः 'कथमासि कार्कश्येन
कर्णोत्सुतमप्यतिक्रान्तः' इत्यभिधाय पुनरवेक्ष्योपहारवर्माणम् 'आचक्ष्व ।
तवेदानीमवसरः' इत्यभाषत । सोऽपि सस्मितं प्रणम्यारमताभिधातुम् ।
इति श्रीदण्डिनः कृतौ दशकुमारचरितेऽपहारवर्मचरितं नाम द्वितीय उच्छ्वासः ।

तृतीयोच्छ्वासः ।

एषोऽस्मि पर्यटन्नेकदा गतो विदेहेषु । मिथिलामप्रविश्यैव बहिः
क्वचिन्मठिकाया विश्रमितुमेत्य कयाऽपि वृद्धतापस्या दत्तपाद्यः क्षणम-

परिणयोपकरण संपाथमानविवाहोपयुक्तवस्तुजातम् । इतस्ततः प्रवेशनिर्गमाः गताग-
तानि तत्र प्रवृत्त उपक्रान्तो यो लोकस्तेन संवाधं संकटम् । अलक्ष्याऽदृश्या शस्त्रिका
च्छुरिका यस्येति स तथा । मङ्गलपाठकैर्ब्राह्मणैः सह । अग्नौ साक्षिणी सत्यग्निसाक्षिक-
मित्यर्थः । आथर्वणेन पुरोघसा । 'आथर्वणः पुरोघाः स्याच्छान्तिपुष्टिकरो द्विजः ।' इति
कामन्दकः । विधिना विध्युक्तप्रकारेण । अर्प्यमाणं दीयमानम् । आदित्समानस्य
प्रदीतुकामस्य । आयामिनं दैर्घ्यवन्तम् । प्राहार्षं हतवान् । यमविषयं यमदेशम् । मधुरं
सुन्दरम् । अभिनिशाम्य संमुखं दृष्ट्वा । अनुबुभूषुरनुभवितुमिच्छुः । गर्भगृहम् ।
अस्मिन्निति । नवाम्बुवाहो नूतनमेघस्तस्य स्तनितं गर्जितम् । कार्कश्येन कर्कशस्य
भावस्तेन । काठिन्येनेत्यर्थः । कर्णोत्सुतः स्तेयशास्त्रकर्ता ।

इति श्रीदशकुमारचरितटीकायां द्वितीय उच्छ्वासः ।

इदानीमुपहारवर्मचरितमभिधातुमुपक्रमते-एषोऽस्मीति । मठिका अल्पमठः ।
दत्तपाद्यो दत्तपादोदकः । 'पार्थ पादाय वारिणे' इत्यमरः । अलिन्दभूमौ ।

लिन्दभूमाववास्थिषि । तस्यास्तु मद्दर्शनादेव किमप्याबद्धधारमश्रु
प्रावर्तते । ' किमेतदम्ब, कथय कारणम् ' इति पृष्टा सकरुणमाचष्ट—
' जैवातृक ननु श्रूयते पतिरस्या मिथिलायाः प्रहारवर्मा नामासीत् ।
तस्य खलु मगधराजो राजहंसः परं मित्रमासीत् । तयोश्च बल्लभे
बलशम्बलयोरिव वसुमतीप्रियंवदे सख्यमप्रतिममधत्ताम् । अथ प्रथम-
गर्भाभिनन्दितां तां च प्रियंसखीं दिदृक्षुः प्रियंवदा वसुमती सह
भर्त्रा पुष्पपुरमगमत् । तस्मिन्नेव च समये मालवेन मगधराजस्य मह-
ज्जन्यमजनि । तत्र लेशतोऽपि दुर्लक्षां गतिमगमन्मगधराजः । मैथिले-
न्द्रैस्तु मालवेन्द्रप्रयत्नप्राणितः स्वविषयं प्रतिनिवृत्तो ज्येष्ठस्य संहारवर्म-
णः सुतैर्विकटवर्मप्रभृतिभिर्व्याप्तं राज्यमाकर्ण्य स्वस्तीयात्सुहृपतेर्दण्डाव-
यवमादेत्सुरटवीपथमवगाह्य लुब्धकलुप्तसर्वस्वोऽभूत् । तत्सुतेन च
कनीयसा हस्तवर्तिना सहैकाकिनी वनचरशरवर्षभयपलायिता वन-
मगाहिषि । तत्र च मे शार्दूलनखावलीढनिपतितायाः पाणिभ्रष्टः
स बालकः कस्यापि कपिलाशवस्य क्रोडमभ्यलीयत । तच्छवा-
कार्षिणश्च व्याघ्रस्यासूनिषुरिष्वसनयन्त्रमुक्तः क्षणादलिक्षत् । मिल-

अलिन्दभूमिर्बहिर्द्वाराप्रवर्तिचतुष्कम् । ' ओटा ' इति भाषया प्रसिद्धम् । ' प्रघाण-
प्रघणालिन्दा बहिर्द्वारप्रकोष्ठके । ' इत्यमरः । अवस्थिषीत्यत्र ' समवप्रविभ्यः
स्थः ' इत्यात्मनेपदम् । आबद्धधारमविच्छिन्नधारम् । जैवातृक आयुधम् ।
जीवतीति जैवातृकः । जीवेः आतृकन् वृद्धिश्च । तयोः राजहंसप्रहारवर्मणोः । बलश्च
शम्बलश्च द्वावप्यसुरौ तयोरिव । अप्रतिममसदृशम् । अधत्तां दधतुः । अथेति ।
प्रियंवदा प्रहारवर्मस्त्री । भर्त्रा प्रहारवर्मणा सह । पुष्पपुरं वसुमतीभर्तुः राजहंसस्य
नगरम् । तस्मिन्निति । मालवेनान्यराज्ञा । मगधराजस्य राजहंसस्य । जन्यं
युद्धम् । लेशतः किञ्चित् । सार्वविभक्तिकस्तसिः । मगधराजो राजहंसः । मालवेन्द्र-
प्रयत्नेन प्राणितो जीवितः । स्वविषयमात्मदेशम् । ज्येष्ठस्य भ्रातुः । स्वस्तीयाद्ग-
मिनीपुत्रात् । ' स्वसुष्ठुः ' इति छः । दण्डावयवं सैन्यैकदेशम् । लुब्धका व्याधाः ।
तत्सुतेन प्रहारवर्मपुत्रेण । वनचराणां भिल्लानां शरवृषाद्भयं तेन पलायिता । अगाहि-
प्यालोडितवती । शार्दूले व्याघ्रः । कपिलाशवस्य मृतगोशरीरस्य । क्रोडो
वक्षःस्थलम् । इष्वसनं धनुः । अलिक्षदपाहरत् । वृष्णिपालेन गोपालेन ।

दारकैः स बालोऽवाहारि । सा त्वहं मोहसुता केनापि वृष्णि-
पालेनोपनीय स्वं कुटीरमावेश्य कृपयोपक्रान्तव्रणा स्वस्थीभूय स्व-
भर्तुरन्तिकमुपतिष्ठासुरसहायतया यावद्व्याकुलीभवामि तावन्ममैव दु-
हिता सह यूना केनापि तमेवोद्देशमागमत् । सा भृशं रुरोद ।
रुदितान्ते च सा सार्यघाते स्वहस्तगतस्य राजपुत्रस्य किरात-
मर्तृहस्तगमनम्, आत्मनश्च केनापि वनचरेण व्रणविरोपणम्, स्व-
स्थायाश्च पुनस्तेनोपयन्तुं चिन्तिताया निकृष्टजातिसंसर्गवैकल्या-
त्प्रत्याख्यानपारुष्यम्, तदक्षमेण चामुना विविक्ते विपिने स्व-
शिरःकर्तनोद्यमम्, अनेन यूना यदृच्छया दृष्टेन तस्य दुरात्म-
नो हननम्, आत्मनश्चोपयमनम्, इत्यकथयत् । स तु पृष्ठो मैथिले-
न्द्रस्यैव कोऽपि सेवकः कारणविलम्बी तन्मार्गानुसारी जातः ।
सह तेन भर्तुरन्तिकमुपसृत्य पुत्रवृत्तान्तेन श्रोत्रमस्य देव्याः प्रियंवदा-
याश्चादहाव ।

स च राजा दिष्टदोषाज्ज्येष्ठपुत्रैश्चिरं विगृह्य पुनरहसहिष्णुतयाऽति-
मात्रं चिरं प्रयुज्य बद्धः । देवी च बन्धनं गमिता । दग्धा पुनरहम-
स्मिन्नपि वार्द्धके हतजीवितमपारयन्ती हातुं प्रव्रज्यां किलाग्रहीषम् ।
दुहिता तु मम हैतजीविताकृष्टा विकटवर्ममर्हादेवी कल्पसुन्दरी
किलाशिश्रियत् । तौ चेद्राजपुत्रौ निरुपद्रवावेवार्वाधिष्येताम्, इयता

अविपालेनेति वा । कुटीरमल्पगृहम् । 'कुटीरशमीशुण्डाभ्यो रः' इति रः । उप-
क्रान्तव्रणा विकसितक्षता । उपतिष्ठासुर्गन्तुमिच्छुः । तमेवोद्देशं कुटीरप्रदेशम् ।
सा मस्कन्या । सार्यघाते संघघ्नशे । किरातभर्तुर्भिलप्रभोः । व्रणविरोपणं क्षत-
चिकित्सनम् । उपयन्तुं परिणेतुम् । निकृष्टा क्षीना । प्रत्याख्याने दूरीकरणे पाक्ष्यं
काठिन्यम् । तदक्षमेण पाक्ष्यासहेन । विविक्ते विजने । स तु परिणेता । मैथिलेन्द्रस्य
प्रहारवर्मणः । कारणविलम्बी प्रयोजनविलम्बितः । भर्तुर्मिथिलेन्द्रस्य । स राजा प्रहार-
वर्मा । दिष्टं देवम् । अतिमात्रमत्यन्तम् । देवी प्रियंवदा । हातुं त्यक्तुम् । प्रव्रज्यां
संन्यासम् । विकटवर्मा प्रहारवर्मज्येष्ठभ्रातृपुत्रः । महादेवी पद्महिषीम् ।

कालेन तवेमां वयोवस्थामस्पृश्येताम् । तयोश्च मतोर्न दायादा
नरेन्द्रस्य प्रसह्यकारिणो भवेयुः । इति प्रमन्युरभिरुरोद । श्रुत्वा च
तापसीगिरमहमपि प्रवृद्धबाणो निगूढमभ्यधात्—‘ यथेवमम्ब समा-
श्वसिहि । नन्वस्ति कश्चिन्मुनिस्त्वया तदवस्थया पुत्राम्युपपादनार्थं
याचितस्तेन स लब्धो वर्धितश्च । वार्तेयमतिमहती । किमनया ।
सोऽहमस्मि । शक्यश्च मयाऽसौ विकटवर्मा यथाकथंचिदुपश्लिष्य
व्यापादयितुम् । अनुजाः पुनरतिबहवः, तैरपि घटन्ते पौरजानपदाः ।
मां तु न कश्चिदिहत्स्य ईदृक्तया जनो जानाति । पितरावपि तावन्मां
न संविदाते किमुतेतरे । तदेनमर्थमुपायेन साधयिष्यामि ’ इत्यगादिषम् ।
सा तु वृद्धा सरुदितं परिष्वज्य मुहुः शिरस्युपाग्राय प्रस्तुतस्तनी
सगद्गदमगदत्—‘ वत्स चिरं जीव । भद्रं तव । प्रसन्नोऽद्य मगवा-
न्विधिः । अद्यैव प्रहारवर्मण्याधि विदेहा जाताः, यतः प्रलम्ब-
मानपीनबाहुर्भवानपारमेतच्छोकसागरमद्योत्तारयितुं स्थितः । अहो
महद्भागधेयं देव्याः प्रियंवदायाः ’ इति हर्षनिर्भरा स्नानमोजनादिना
मामुपाचरत् । अशिश्रियं चास्मिन्मठैकदेशे निशि कटशय्याम् ।
अचिन्तयं च—‘ विनोपधिनाऽयमर्थो न साध्यः । स्त्रियश्चोपधीनामुद्भव-

अस्पृश्येतां स्पृष्टौ भविष्यतः । दायादा बान्धवाः । प्रसह्यकारिणो बलात्कारकारिणः ।
प्रमन्युः प्रकृष्टशोका । निगूढं गुप्तम् । सोऽहमस्मीत्यात्मनिरूपणम् । उपश्लिष्य
संनिधानं प्राप्य । व्यापादयितुं हन्तुम् । अनुजाः विकटवर्मणः कनिष्ठा भ्रातरः ।
तैरपि घटन्ते मिलन्ति पौरजनाः । ‘ एवं तस्मिन्हृतेऽपि तस्यानुजा राज्ञ्यं
करिष्यन्ति । तथा च मत्कृतं व्यापादनं व्यर्थमेव भवेत् इति भावः । ’ इति भूषणा ।
इहत्योऽत्रत्यो जनः । ‘ अव्ययात्त्यप् ’ इति त्यप् । ईदृक्तया ईदृशस्य भावस्तथा
तया । उपाग्रायाग्राणं कृत्वा । प्रस्तुतस्तनी क्षरदुग्धस्तनी । भद्रं कल्याणम् ।
प्रहारवर्मण्याधि प्रहारवर्मोधीनाः । ‘ अधिरीश्वरे ’ इति कर्मप्रवचनीयसंज्ञा ।
‘ यस्मादधिकं यस्य चेश्वरवचनं तत्र सप्तमी ’ । प्रलम्बमानौ दीर्घोपीनौ पुटौ बाहु
यस्येति स तथा । एतच्छोकसागरं प्रहारवर्मशोकसमुद्रम् । उपाचरदुपचारमक-
रोत् । अशिश्रियमाश्रितवान् । कटशय्यां तृणास्तरणम् । उपधिना कपटेन ।
‘ कपटोऽस्त्री व्याजदम्भोपधयश्छद्मकैतवे ’ इत्यमरः । उद्भवक्षेत्रमुत्पत्तिस्थानम् ।

क्षेत्रम् । अतोऽन्तःपुरवृत्तान्तमस्या अवगम्य तद्वारेण किञ्चिज्जालमा-
चरेयम् ' इति चिन्तयत्येव मयि महार्णवोन्मग्नमार्तण्डतुरङ्गमश्वस्रया-
वधूतेव व्यावर्तत त्रियामा । समुद्रगर्भवासजडीकृत इव मन्दप्रतापो
दिवमैकरः प्रादुरासीत् ।

उत्थायावसायितदिनमुखनियमविधिस्तां मे मातरमवादिषम्—
' अम्ब जालमस्य विकटवर्मणः कच्चिदन्तःपुरवृत्तान्तमभिजानासि ' इत्यनवसितवचन एव मयि काचिदङ्गना प्रत्यदृश्यत । तां चावेक्ष्य
सा मे धात्री हर्षाश्रुकुण्ठितकण्ठमाचष्ट—' पुत्रि पुष्कारिके पश्य
भर्तृदारकम् । अयमसावकृपया मया वने परित्यक्तः पुनरप्येवमागतः ' इति ।
सा तु हर्षनिर्भरनिपीडिता चिरं प्ररुध्य बहु विलप्य शान्ता पुनः स्वमात्रा
राजान्तःपुरवृत्तान्ताख्याने न्ययुज्यत । उक्तं च तया—
' कुमार कामरूपेश्वरस्य कलिन्दवर्मनाम्नः कन्या कल्पसुन्दरी
कलासु रूपे चाप्सरसोऽप्यतिक्रान्ता पतिमभिभूय वर्तते । तदेकवल्लभः
स तु बहुवरोधोऽपि विकटवर्मा ' इति । तामवोचम्—' उपसर्पेनां म-
त्प्रयुक्तैर्गन्धमाल्यैः । उपजनय चासमानदोषनिन्दादिना स्वभर्तृरि
द्वेषम् । अनुरूपभर्तृगामिनीनां च वासवदत्तादीनां वर्णनेन ग्राह-

अस्या वृद्धायाः सकाशात् । जालं कपटम् । ' जाल समूह आनाये गवाक्षे कपटेऽपि च ' इति वैजयन्ती । चिन्तयत्येवेति । महार्णवोन्मग्नः समुद्रमध्याग्निःसृतो यो मार्तण्डः सूर्यः तस्य तुरङ्गमा अश्वः तेषां श्वस्रयो मुखमारुतवेगस्तेनावधूतेषु कम्पितेषु । त्रियामा रात्रिः । समुद्रगर्भवासः समुद्रमध्यवसतिः । जडीकृतः शीतलीकृतः । मन्द-
प्रतापः स्वल्पतापः । अवसायितः समापितः । दिनमुखनियमविधिः प्रातःकाल-
नियमकृत्यम् । जालमस्य मूढस्य । ' जडो जालमश्व निर्बुद्धौ स्तब्धेऽनालोच्यकारिणि ' इति वैजयन्ती । कच्चिदिति प्रश्ने । ' कच्चित्कामप्रवेदने ' इत्यमरः । अनवसित-
वचनेऽसमापितवचने । धान्युपमाता । हर्षाश्रु आनन्दाश्रु तेन कुण्ठितोऽवरुद्धः कण्ठो
यथा तथेति क्रियाविशेषणम् । अकृपया निर्दयया । राजान्तःपुरं विकटवर्मान्तःपुरं
तस्य वृत्तान्तो वार्ता तदाख्याने भूतकथने । न्ययुज्यत नियोजिता । अप्सरसो-
ऽप्यतिक्रान्तोत्कृष्टेत्यर्थः । अभिभूय पराभूय । बहुवरोधोऽपि बहुपत्नीकोऽपि ।
एनां कल्पसुन्दरीम् । मत्प्रयुक्तैर्मत्प्रेषितैः । उपजनयोत्पादय । असमानोऽनुल्यः ।

यानुशयम् । अवरोधान्तरेषु च राज्ञो विलसितानि सुगूढान्यापि प्रयत्ने-
नान्विष्य प्रकाशयन्ती मानमस्या वर्धय ' इति । पुनरिदमम्बामवोचम्—
' इत्थमेव त्वयाऽप्यनन्यव्यापारया नृपाङ्गनाऽसावुपस्थातव्या । प्रत्यहं
च यद्यत्तत्र वृत्तं तदस्मि त्वयैव बोध्यः । मदुक्ता पुनरियमुदर्कस्वादुनो-
ऽस्मत्कर्मणः प्रसाधनाय च्छायेवानपायिनी कल्पसुन्दरीमनुवर्तताम् '
इति । ते च तमर्थं तथैवान्वतिष्ठताम् ।

केषुचिद्दिनेषु गतेष्वचष्ट मां मदम्बा—' वत्स माधवीव पित्रुमन्दा-
श्लेषिणी यथाऽसौ शोच्यमात्मानं मन्येत तथोपपाद्य स्थापिता । किं
भूयः कृत्यम् ' इति । पुनरहमभिलिख्यात्मनः प्रतिकृतिम् ' इयंम-
मुष्यै नेया । नीतां चैनां निर्वर्ण्य सा नियतमेवं वक्ष्यति—' नन्वस्ति
कश्चिदीदृशाकारः पुमान् ' इति । प्रतिब्रूहेनाम्—' यदि स्यात्ततः
किम् ' इति । तस्य यदुत्तरं सा दास्यति तदहमस्मि प्रतिबोधनीयः '
इति । सा ' तथा ' इति रामकुलमुपसंक्रम्य प्रतिनिवृत्ता मैमेकान्ते
न्यवेदयत्—' वत्स, दर्शितोऽसौ चित्रपटस्तस्यै मत्तकाशिन्यै । चित्रीय-
माणा चासौ ' भुवनमिदं सनाथीकृतं यद्देवेऽपि कुसुमधन्वनि नेदृशी

वासवदत्तादीनामित्यत्र आदिशब्देन शकुन्तलादमयन्त्यादयो ग्राह्याः । अनुशयं पश्चात्ता-
पम् । अवरोधान्तरेष्वपरस्त्रीषु । राज्ञो विकटवर्मणः । विलसितानि विलासान् । मानमीर्ष्या-
कृतं कोपम् । अनन्यव्यापारा त्यक्तसर्वान्यकार्या । असौ नृपाङ्गना । उपस्थातव्या
सेवनीया । अस्मीत्यहमर्थेऽव्ययम् । त्वयैव वृद्धयैव । मदुक्तं पुष्करिका । उदर्क उत्तरं
फलम् । स्वादु मधुरम् । प्रसाधनाय करणाय । अनपायिनी नाशरहिता ।
कल्पसुन्दरी राजपत्नी । माधवी वासन्ती । ' वासन्ती माधवी लता ' इत्यमरः ।
पित्रुमन्दो निम्बवृक्षः । ' पित्रुमन्दश्च निम्ब ' इत्यमरः । उपपाद्य सयुक्तिकं संबोध्य ।
प्रतिकृतिं स्वकल्पम् । नियतं असंशयम् । ईदृश आकारो यस्येति स तथा । मत्तकाक्षिनी
उत्तमाङ्गना । चित्रीयमाणा विस्मयमाना । ' नमोवरिवन्निश्चः कथञ् ' इति कथञ्जन्ता-
वात्मनेपदम् । सनाथीकृतं नाथवत्कृतमित्यर्थः । यद्यस्मात् । कुसुमधन्वनि मन्वने ।
ईदृशेतिस्वरूपा । वपुःश्रीः शरीरशोभा । न संनिधत्ते । नास्तीत्यर्थः

वपुःश्रीः संनिधत्ते । चित्रमेतच्चित्रतरम् । न च तमवैमि य ईदृश-
 मिहत्यो निर्मिमीते । केनेदमालिखितम्' इत्यादृतवती व्याहृतवती च ।
 मया च स्मेरयोदीरितम्—'देवि सदृशमाज्ञापयसि । भगवान्मकर-
 केतुरप्येवं सुन्दर इति न शक्यमेव संभावयितुम् । अथ च विस्तीर्णयम-
 र्णवनेमिः । क्वचिदीदृशमपि रूपं दैवशक्त्या संभवेत् । अथ तु यद्येवं-
 रूपो रूपानुरूपशिल्पशीलविद्याज्ञानकौशलो युवा महाकुलीनश्च कश्चि-
 त्संनिहितः स्यात्स किं लप्स्यते ' इति । तयोक्तम्—' अम्ब किं
 ब्रवीमि । शरीरं हृदयं जीवितमिति सर्वमिदमल्पमनर्हं च । ततो
 न किंचिल्लप्स्यते । न चेदयं विप्रलम्भस्तस्यामुष्य दर्शनानुभवेन यथेदं
 चक्षुश्चरितार्थं भवेत्तथाऽनुग्रहः कार्यः ' इति । भूयोऽपि मया दृढतरी-
 कर्तुमुपन्यस्तम्—' अस्ति कोऽपि राजसूनुर्निगूढं चरन् । अमुष्य
 वसन्तोत्सवे सह सखीभिर्नगरोपवनविहारिणी रतिरिव विग्रहिणी यद्व-
 च्छया दर्शनपथं गताऽसि । गतश्चासौ कामशरैकलक्ष्यतां मामन्व-
 वर्तिष्ठ । मया च वामन्योन्यानुरूपैरन्यदुर्लभैराकारादिभिर्गुणातिशयैश्च
 प्रेर्यमाणया तद्वचितैरेव कुसुमशेखरस्त्रगनुलेपनादिभिश्चिरमुपासिताऽसि ।
 सादृश्यं च स्वमनेन स्वयमेवामिलिख्य त्वत्समाधिगाढत्वदर्शनाय

चित्रतरमतितरामाश्चर्यकरम् । स्मेरया सहासया । उदीरितमुक्तम् । सदृशं युक्तम् ।
 एवं संभावयितुं सुन्दरत्वेन निदर्शयितुम् । अथ चेति तथाऽपि । विस्तीर्णा विशाला ।
 अर्णवनेमिः पृथिवीत्यर्थः । अथ त्विति । तिष्ठतित्यर्थः । ' अथ त्वित्यभि-
 धेयेऽस्मिन्नास्तमथ तु चाव्ययम् । ' इत्यजयः । रूपस्यानुरूपं अनुकूलम् । शिल्पं
 चानुगम्यम् । विद्याश्चतुर्दशाष्टादश वा । ज्ञानं लिप्यादि । अनर्हमयोग्यम् । न किंचि-
 त्लप्स्यते प्राप्यते । अमुष्य पुत्रस्य । चरितार्थं कृतकृत्यम् । उपन्यस्तम् । उक्तमि-
 त्यर्थः । अस्तीति । विग्रहिणी शरीरधारिणी । यद्वच्छया स्वेच्छया ।
 गतश्चेति । असौ राजपुत्रः । लक्ष्यतां वेध्यताम् । मया चेति । वामिति
 युवयोः । अन्योन्यानुरूपैः परस्परानुरक्तैः । प्रेर्यमाणयोद्योजितया । तद्व-
 चितैस्तन्निमित्तैः । शेखर आपीडः । सङ् माला । अनुलेपनमुद्वर्तनम् । उपासि-
 ताऽसि । मेविताऽसीत्यर्थः । सादृश्यं स्वस्य प्रतिकृतिः । त्वत्समाधिगाढं त्वद्वधानुदृष्टम् ।

प्रेषितम् । एष चेदर्थो निश्चितस्तस्यामुष्यातिमानुषप्राणसत्त्वप्रज्ञा-
प्रकर्षस्य न किञ्चिदुष्करं नाम । तमद्यैव दर्शयेयम् । संकेतो देयः ' इति ।
तथा तु किञ्चिदिव ध्यात्वा पुनरभिहितम्—'अम्ब तव नैतदिदानीं गोप्य-
तमम् । अतः कथयामि । मम तातस्य राज्ञा प्रहारवर्मणा सह महती
प्रीतिरासीत् । मातुश्च मे मानवत्याः प्रियवयस्या देवी प्रियंवदाऽऽसीत् ।
ताभ्यां पुनरजातापत्याभ्यामेव कृतः समयोऽभूत्—'आवयोः पुत्रवत्याः
पुत्राय दुहितृमस्या दुहिता देया' इति । तातस्तु मां जातां प्रनष्टापत्या
प्रियंवदेति प्रार्थयमानाय विकटवर्मणे दैवादत्तवान् । अयं च निष्ठुरः
पितृद्रोही नात्युपपन्नसंस्थानः कामोपचारेष्वलब्धवैचक्षण्यः कलासु
काव्यनाटकादिषु मन्दाभिनिवेशः शौर्योन्मादी दुर्विकत्थनोऽनृतवादी
चास्थानवर्षी । नातिरोचते म एष भर्ता विशेषतश्चैषु वासरेषु । यद्यमुद्याने
मद्गन्तरङ्गभतां पुष्करिकासप्युपान्तवर्तिनीमनादृत्य मयि बद्धसापत्न्य-
मत्सरामनात्मज्ञामात्मनाटकीयां रमयन्तिकां नामापत्यनिर्विशेषं मत्संव-

'गाढत्वदर्शनाय दृढत्वज्ञानाय' इति भूषणा । एष चेदिति पूर्वोक्तोऽयमर्थः ।
अतिमानुषो मनुष्यभतिक्रान्तः । प्राणो बलम् । सत्त्वं पराक्रमः । प्रकर्ष आधिष्ठयं
यस्येति स तथा तस्य । नामेति निश्चयार्थे । अद्यैवेति । स्वस्यैतत्कार्यघटनापटुत्व-
द्योतनार्थमेवकारः । ध्यात्वा विचार्य । गोप्यतममतिशयेन गोप्यमिति तथा । प्रिय-
वयस्या प्रियसखी । अजातापत्याभ्यामनुत्पन्नापत्याभ्याम् । समयः शपथः । प्रनष्टा-
पत्या हतापत्या । निष्ठुरः कठिनः । 'नात्युपपन्नसंस्थानोऽननुगुणवयवः' इति भूषणा ।
'उपपन्नं समृद्धे च संपन्नेऽनुगुणेऽपि च ।' इति केशवः । 'संस्थानं मरणे गात्रे संनि-
वेशे च वर्तते' इति भागुरिः । कामोपचारेषु मदन्तन्त्रेषु । अलब्धमप्राप्तं वैचक्षण्यं
वैचक्षण्यस्य भावः कौशलं येनेति स तथा । कलासु चतुःपट्याम् । काव्येषु
श्रव्यरूपेषु नाटकादिषु दृश्यरूपेषु च । आदिशब्देन रूपकाख्यायिकाचम्पूरूपेषु ।
मन्दो निश्चलोऽभिनिवेश आग्रहो यस्येति । शौर्योन्मादी शौर्योन्मत्तः । दुर्विकत्थनो
दुष्टश्चासौ विकत्थनश्चेति तथा । आत्मश्रद्धावानित्यर्थः । अस्थानवर्षपात्रदाता । मे इति
'सूच्यर्थानां प्रियमाणः' इति चतुर्थी । मद्गन्तरङ्गभूतामाप्तभूताम् । बद्धः सपत्नस्य भावः
सापत्न्यं तस्य मत्सरोऽसह्यता ययेति तथा । नाटकीयां नर्तकीम् । 'नाटकीयो वृत्तकरः'
इत्यजयः । अपत्यनिर्विशेषमपत्यतुल्यमिति क्रियाविशेषणम् । मत्संवर्धितायाः

धिंतायाश्चम्पकलतायाः स्वयमवचिताभिः सुमनोमिरलमकार्षीत् । मनुप-
भुक्तमुक्ते चित्रकूटगर्भवेदिकागते रत्नतरुपे तथा सह व्यवहार्षीत् । अ-
योग्यश्च पुमानवज्ञातुं च प्रवृत्तः । तत्किमित्यपेक्ष्यते । परलोकभयं
चैहिकेन दुःखेनान्तरितम् । अविषह्यं हि योषितामनङ्गशरनिषङ्गीभूत-
चेतसामनिष्टजनसंवासयन्त्रणादुःखम् । अतोऽमुना पुरुषेण मामद्योद्यान-
माधवीगृहे समागमय । तद्वार्ताश्रवणमात्रेणैव हि ममातिमात्रं मनोऽनु-
रक्तम् । अस्ति चायमर्थराशिः । अनेनामुष्य पदे प्रतिष्ठाप्य तमेवात्य-
न्तमुपचर्य जीविष्यामि' इति । मयाऽपि तदम्युपेत्य प्रत्यागतम् । अतः
परं भर्तृदारकः प्रमाणम्' इति ।

ततस्तस्या एव सकाशादन्तःपुरनिवेशमन्तर्वेशिकपुरुषस्थानानि प्रमद-
वनप्रदेशानपि विभागेनावगम्य, अस्तगिरिकूटपातक्षुभितशोणित
इव शोणीभवति मानुबिम्बे, पश्चिमांशुधिपयःपातनिर्वापितपत-

मःपालितायाः । चम्पकलतायाः अल्पचम्पकस्येत्यर्थः । अवचिताभिर्लूनाभिः सुम-
नोभिः पुष्पैः । 'स्त्रियः सुमनसः पुष्पम्' इत्यमरः । अलमकार्षीत्पूष्णमकरोत् ।
अलङ्कृतवानिति वा । 'अलं भूषणपर्याप्तिशक्तिवारणवाचकम्' इत्यमरः । मनुप-
भुक्तमुक्ते मयाऽऽदौ उपभुक्ते पश्चान्मुक्ते । चित्रकूटः क्रीडापर्वतः । तद्गर्भवेदिका-
गते । रत्नतरुपे रत्नमन्त्रके । तथा रमयन्तिकया । व्यवहारीद्विहारं कृत-
वान् । अयोग्यो मूर्खः । अवज्ञातुमवमन्तुम् । ऐहिकेनेह भवं तथा तेन ।
अन्तरितं व्यवधानीकृतम् । अनङ्गस्य मदनस्य शराणां निषङ्गीभूतं तूणीभूतम् ।
स्थानतां प्राप्तमिति भावः । चेतस्त्रिंसां यासामिति तथा तासाम् । अनिष्टजनः
शत्रुलोकस्तत्संवासस्तत्समागमः ५ एव यन्त्रणा निर्बन्धस्तदुन्नामिति ।
अतिमात्रमत्यन्तम् । अस्तीति । अर्थराशिर्द्व्यराशिः । अमुष्य विकट-
वर्मणः । उपचर्योराध्य । मयाऽपि वृद्धतापस्या । तत इति । अन्तःपुरनिवेश-
मन्तःपुरप्रदेशम् । अन्तर्वेशिकपुरुषाः । 'अन्तःपुरे त्वधिकृतः स्यादन्तर्वे-
शिको जनः ।' इत्यमरः । प्रमदवनम्—'विज्ञेयं प्रमदवनं पुरोपकण्ठे दृष्टान्तैः
सह रमते नृपस्तु यस्मिन् ।' इति हलायुधः । विभागेन विवेकेन । अस्तगिरेः कूटं
शिखरं तस्माद्यः पातः पतनं तेन क्षुभितं निःसृतं शोणितं रक्तं यस्येति तथा
तस्मिन् । शोणीभवति सति । पतङ्ग एव सूर्य एवाङ्गारः प्रदीप्तकाष्ठव्यवस्तस्य

झाङ्गारधूमसंसार इव भरितनभसि तमसि विजृम्भिते, परदारपरा-
मर्शोन्मुखस्य ममाचार्यकमिव कर्तुमुत्थिते गुरुपरिग्रह-श्लाघिनि ग्रहाग्रेसरे
क्षपाकरे, कल्पसुन्दरीवदनपुण्डरीकेणैव महर्शनातिरागप्रथमोपनतेन
स्मयमानेन चन्द्रमण्डलेन संधुक्षमाणतेजसि भुवनविजिगीषोद्यते देवे
कुसुमधन्वनि, यथोचितं शयनीयमभजे । व्यचीनरं च—‘सिद्धप्राय
एवायमर्थः । किं तु परकलत्रलङ्घनाद्धर्मपीडा भवेत् । साऽप्यर्थ-
कामयोर्द्वयोरुपलम्भे शास्त्रकारैरनुमतैवेति । गुरुजनबन्धमोक्षोपाय-
संधिनो मया चैव व्यतिक्रमः कृतस्तदपि पापं निर्हृत्य कियत्याऽपि
धर्मकलया मां समग्रयेदिति । अपि त्वेतदाकर्ण्य देवो
राजवाहनः सुहृदो वा किं नु वक्ष्यन्ति’ इति चिन्तापराधीन एव
निद्रया परामृश्ये । अर्हद्व्यत च स्वप्ने हस्तिवक्त्रो भगवान् ।
आह स्म च—‘सौम्य उपहारवर्मन्, मा स्म ते दुर्विकल्पो भूत् । यत-
स्त्वमसि मदंशः । शंकरजटाभारलालनोचिता सुरसरिदसौ वर-
वर्णिनी । सां च कदाचिन्मद्विलोडनासहिष्णुर्ममशपत्—‘एहि

धूमस्तस्य संभारो यस्मिन्निति तथा तस्मिन् । भरितं व्याप्तं नभो येनेति
तथा तस्मिन् । विजृम्भिते प्रसूते । परामर्शो गमनम् । तत्रोन्मुखस्योत्काष्टि-
तस्य । आचार्यकमिवोपदेशमिव । इवशब्देऽत्रोत्प्रेक्षायाम् । गुरुपरिग्रहो गुरुपत्न्य-
भिलाषस्तच्छ्लाघिनि श्लाघतेऽसौ तथा तस्मिन् । ग्रहाग्रेसरे ग्रहमुख्ये । क्षपा-
करे चन्द्रे । ‘नक्षत्रेशः क्षपाकरः’ इत्यमरः । महर्शनातिरागो महर्शनेच्छा
तेन प्रथमोपनतेन प्रागेव प्राप्तेन । संधुक्षमाणतेजसि प्रवृद्धतेजसि । भुवन-
विजिगीषा जगद्विजेतुमिच्छा तत्रोद्यते उद्युक्ते । अभजेऽधिष्ठितवान् । क्रियाबलाद्वहमिति
पदमध्याहार्यम् । व्यचीनरं चेति । अचिन्तयं च । परकलत्रलङ्घनं परस्त्रीगमनम् ।
धर्मपीडा धर्मनाशः । उपलम्भे प्राप्तौ । शास्त्रकारैर्मन्वादिभिः अनुमतैवानिषिद्धैव ।
संधिः साधकता । अभिसंधिनेति पाठे ‘अभिसंधिर्योगः’ इति भूषणा । व्यतिक्रमो
धर्मनाशरूपः । तदपि पापम् । समग्रयेत्संपूर्णं करिष्यति । अदृश्यतेति ।
हस्तिवक्त्रो गजाननः । दुर्विकल्पो दुर्विचारः । सुरसरिदङ्गा । सैवासौ कल्पसुन्दरी ।
वरवर्णिनी । ‘उत्तमा वरवर्णिनी’ इत्यमरः । मद्विलोडनं मन्वेत्तनं तदसहिष्णुः

१ भरितनभसि नभसि. २ उपस्थिते. ३ पारग्रहग्रहण. ४ त्रिभुवन. ५ अभिसंधिना.
६ धर्मः कलया. ७ समाश्रयेत् < अदृश्यत स्वप्ने भगवान्भर्गः. ८ मज्जटा. ९ तां च
कदाचिद्व्रजाननो जलक्रीडां कुर्वन्नित्यगाहृत । सा च सपत्नीजनयविहिता विलोडनाम-
सहमाना तमशपद ।

मर्त्यत्वम्' इति । अशप्यत मया च—'यथेह बहुभोग्या तथा प्राप्यापि मानुष्यकमनेकसाधारणी भव' इति । अभ्यर्थितश्चानया 'एकपूर्वा पुनस्त्वामेवोपचर्य यावज्जीवं स्मेयम्' इति । तदयमर्थो भव्य एव भवता निराशङ्क्यः' इति । प्रतिबुध्य च प्रीतियुक्तस्तदहरपि प्रियासकेतव्यतिकरादिस्मरणेनाहमनैषम् ।

अन्येद्युरनन्यथावृत्तिरनङ्गो मय्येवेषुवर्षमवर्षत् । अशुष्यच्च ज्योतिष्मतः प्रभामयं सरः । प्रासरच्च तिमिरमयः कर्दमः । कौर्दमिकनिवसनश्च दृढतरपरिकरः खड्गपाणिरुपहृतप्रकृतोपस्करः स्मरन्मातृदत्तान्यभिज्ञानानि राजमन्दिरपरिखामुदम्भसमुपातिष्ठम् । अथोपखातं मातृगृहद्वारे पुष्करिकया प्रथमसंनिधापितां वेणुयष्टिमादाय तया शायितया च परिखाम्, स्थापितया च प्राकारभित्तिमलङ्घयम् । अधिरूढ

तदसदनशीला । इह बहुभोग्या गङ्गात्वेन । अनेकसाधारणी बहुभोग्या भवेति । अभ्यर्थितः प्रार्थितः । एकः पूर्वं यस्या इति तथा । त्वां द्वितीयम् । उपचर्य संसेव्य । तदयमिति । अयमर्थः कल्पसुन्दरीभोगरूपः । भव्य एव कुशल एव । प्रतिबुध्य ज्ञात्वा । तदहस्तदिनम् । अनन्यथावृत्तिर्मदेकवृत्तिः । इषुवर्षमिषुवर्षयित्वेति तथा । णमुल् । अवर्षत् वर्षेत्यर्थः । ज्योतिष्मतः सूर्यस्य । प्रभामयं दीप्तिरूपं सरः । तादृशे मयि । प्रासरत् प्रसरति स्मेत्यर्थः । तिमिरमयोऽन्धकारमयः । कर्दमः पङ्कः । कौर्दमिकनिवसनः कर्दमेनाक्तं कौर्दमिकम् । 'तेन रक्तं रागात्' इत्यधिकारे 'लाक्षारोचनाङ्कः' इति सूत्रे 'शकलकर्दमाभ्यामुपसंख्यानम्' इति ठक् । नीलवस्त्रः । दृढतरः परिकरः संनाहो यस्येति सः । उपहतोऽङ्गीकृतः प्रकृतोपस्करो योग्यसामग्री येनेति स तथा । मातृदत्तानि धात्रीदत्तानि । परिखां प्राचीरसंनिकृष्टखनिम् । उदम्भसमुत्कटजलाम् । उपातिष्ठं समीपमगच्छम् । अन्धेति । उपखातं खातस्य समीपे । साधोपार्थोऽव्ययभावाः । प्रथमसंनिधापितां प्रागेव स्थापिताम् । शायितया प्रसारितया । स्थापितयोर्भावकृतया च । पक्वष्टका भर्जितेष्टकास्ताभिश्चितेन

१ सोऽप्येह त्वकशापप्रदानात्कृद्धस्तामशपत् । २ ततस्तत्र प्रतिशप्ता सा विलक्षेष्वा मामुपसृत्य सगद्गदमगदत्—'स्वामिन्, अहमनवरतभवच्चरणवरिवस्याविधायिनी न शापाही ।' इत्याकर्ण्य कृपाकान्तमनसा मयोक्तम्—'प्रिये नास्य शापोऽन्यथा भवितुर्महति । परं त्वदनुग्रहार्थमहमात्मनोऽंशं द्विधा विभज्य विकटवर्मरूपरूपेण मिथिलापतिप्रहारवर्मात्मजोपहारवर्मात्मना च मर्त्यलोकेऽवतरिष्यामि । त्वं च कामरूपपाधिपतेः कलिङ्गवर्मनामः कन्या कल्पसुन्दरी नाम भूत्वा जयैषता मदेशेन विकटवर्मणा प्रथममल्पीयासमनेहसं संगता तस्मिन्विकटवर्मणि मन्मूर्तविवलयमुपगते पुनरुपहारवर्मात्मकं कर्नायांसं मदेशमुपलभ्य तेन मार्कं विविधस्तुखोपभागमनुभाविष्यसि । तदयमर्थः...इत्यादि । ३ अहं च कौर्द० । ४ उपसंहृतप्रस्तनः । ५ अत्यलङ्घयम् ।

पकेष्टकचितेन गोपुरोपरितलाधिरोहिणा सोपानपथेन भुवमवातरम् ।
 अवतीर्णश्च बकुलवीथीमतिक्रम्य चम्पकावलिवर्त्मना मनागिवोपसृत्यो-
 त्तराहि करुणं चक्रवाकपिथुनरवमशृणवम् । पुनरुदीचा पाटलिपथेन
 स्पर्शलम्यविशालसौधकुड्योदरेण शरक्षेपमिव गत्वा पुनः प्राचा पिण्डी-
 भाण्डीरखण्डमण्डितोभयपार्श्वेन सैकतपथेन किञ्चिदुत्तरमतिक्रम्य पुन-
 रवाची चूतवीथीमगाहिषि । ततश्च गहनतरमुदरोपरचितरत्नवेदिकं
 माधवीलतामण्डपमीषद्विवृतसमुद्रकोन्मिषितभासा दीपवर्त्या न्यरूपयम् ।
 प्रविश्य चैकपाश्वर्यं फुलपुष्पनिरन्तरकुरण्टपोतपङ्क्तिभित्तिपरिगतं गर्भगृहम्,
 अवनिपतितारुणाशोकलतामयमभिनवकुसुमकोरकपुलकलाञ्छितं प्रत्यग्र-
 प्रवालपटलपाटलं कपाटमुद्घाट्य प्राविशम् । तत्र चासीत्स्वास्ताणी
 कुसुमशयनम्, सुरतोपकरणवस्तुगर्भाश्च कमलिनीपलाशसंपुटाः,
 दन्तमयस्तालवृन्तः, सुरभिसलिलभरितश्च भृङ्गारकः । समुपविश्य मुहूर्तं

कृतेन । 'इष्टकेषीकामालानां चिततूलभारिषु' इति ह्रस्वता । गोपुरस्य पुरद्वारस्योपरितलं
 तत्राधिरोहो यस्येति । सोपानपथेन सोपानमार्गेणावातरम् । चम्पकावलिवर्त्मना
 चम्पकश्रेणिमार्गेण । मनागिवोपसृत्याल्पमिव गत्वा । उत्तराहीत्यव्ययमुत्तरस्यां दिशि
 दूरे इत्यर्थः । 'आहि च दूरे' इत्याहिप्रत्ययः । उदीचा उत्तरेणेत्यर्थः । पाटलिपथेन
 कृष्णवृन्तामार्गेण । सौधं राजसदनम् । कुड्यं भित्तिः । शरक्षेपमिव बाणक्षेपभूमि-
 पर्यन्तमिव । प्राचा पूर्वैण । पिण्डी तगरः । 'पिण्डी स्यात्तगरेऽलाबुलजुर्मीभेदयो-
 रपि ।' इति विश्वः । अथ वा 'रक्ताशोके तु पिण्डी स्यात्' इति वैजयन्ती ।
 भण्डीरो मल्लिका । खण्डं समूहः । तेन मण्डितायुभौ पार्श्वौ यस्येति तेन । उत्तरमुत्तर-
 प्रदेशम् । अवाचीं दक्षिणाम् । ततश्चेति । ईषदल्पम् । विवृत उद्घाटितः । समुद्रकः
 संपुटकः । उन्मिषितभासा निःसृतदीप्या । एकपाश्वर्यं एकस्मिन्भागे । फुलानि
 पुष्पाणि येषां ते फुलपुष्पाश्च ते निरन्तराश्च कुरण्टपोता अल्पपीतकुरवकाः ।
 कुरण्टस्तु सुधीतकः' इत्यमरः । तेषां पङ्क्तिः सैव भित्तिस्तत्परिगतं तद्युक्तम् ।
 गर्भगृहं गर्भागारम् । अवनिपतिताः पृथिव्यां लम्भा अरुणा आरक्ता अशोकलता
 अशोकशाखास्तन्मयम् । अभिनवा नूतनाः कुसुमकोरकाः पुष्पमुकुलास्त एव पुल-
 कस्तैर्लाञ्छितं चिह्नितम् । प्रत्यग्रं नूतनं प्रवालपटलं पल्लवसमूहस्तेन पाटलं श्वेतरक्तम् ।
 तत्र चेति । स्वास्ताणी सुष्वास्तरणं यस्मिंस्तत् । कुसुमशयनं पुष्पयुक्तं पर्यङ्कम् ।
 सुरतार्थमुपकरणवस्तुनि गर्भे येषामिति । कमलिनीपलाशानां कमलिनीपत्राणाम् ।
 संपुटा द्रोणाः । सुरभिसलिलं सुगन्धोदकं तेन भरितः पूरितः । भृङ्गारकः पात्रविशेषः ।

१ रोहेण. २ विमलसौधकुट्टिमोदरेण. ३ अन्तरम्. ४ समुद्रकसंपुटको०.
 ५ शाखा. ६ विस्तीर्णम्. ७ मदनो०. ८ भृङ्गारः.

विश्रान्तः परिमलमतिशयवन्तमाघ्रासिषम् । अश्रौषं च मन्दमन्दं
पदशब्दम् । श्रुत्वैव संकेतगृहान्निर्गत्य रक्ताशोकस्कन्धपार्श्वव्यवहिताङ्ग-
यष्टिः स्थितोऽस्मि । सा च सुभ्रूरसुषीमकामा शनैरुपेत्य तत्र
मामदृष्ट्वा बलवदन्यथिष्ठ । व्यसृजच्च मत्तराजहंसीव कण्ठरागवल्गु-
गद्गदां गिरम्—‘व्यक्तमस्मि विप्रलब्धा । नास्त्युपायः प्राणितुम् ।
अयि हृदय किमिदमकार्यं कार्यवदध्यवस्य तदसंभवेन किमेवमुत्ता-
म्यसि । भगवन्पञ्चबाण कस्तवापराधः कृतो मया यदेवं दहसि न
च भस्मीकरोषि’ इति । अथाहमाविर्भूय विवृतदीपभाजनः ‘मामिनि
ननु बह्वपराद्धं भवत्या चित्तजन्मनो यदमुष्य जीवितमूता रतिराकृत्या
कदर्थिता, धनुर्यष्टिर्भूलताम्याम्, भ्रमरमालामयी ज्या नीलालक-
द्युतिभिः, अस्त्राण्यपाङ्गवीक्षितवृष्टिभिः, महारजनध्वजपटां-
शुकं दन्तच्छदमयूखजालैः, प्रथमसुहृन्मलयमारुतः परिमल-

‘भृङ्गारः कनकालका’ इत्यमरः । रक्ताशोकस्कन्धस्य पार्श्वे व्यवहिताऽङ्गयष्टिर्यस्येति
सुषीमः शिशिरः कामो यस्याः सा । ‘सुषीमः शिशिरो जडः’ इत्यमरः । ‘असुषीम-
कामा तीव्रमन्मथा’ इति भूषणा । बलवदत्यर्थम् । अव्यथिष्ठ । व्यथां प्रापेत्यर्थः ।
वल्गुः सुन्दरो गद्गदो यस्यां तथा ताम् । विप्रलब्धा प्रतारिता । ‘विप्रलब्धा प्रियं
तत्रादृष्ट्वा संतापसंकुला’ इति रसरत्नहारः—इति भूषणा । अयीति खेदोक्त्या कोमला-
मन्त्रणे । अय्यस्य निश्चित्य । तदसंभवेन कार्यासंभवेन । उत्ताम्यस्युत्तमं भवसि ।
दहसि दाहमात्रं करोषि । परं तु न भस्मीकरोषीति । भस्मीकरणे दुःखानु-
भवव्यथा न स्यादिति भावः । अथाहमिति । आविर्भूय प्रकटीभूय ।
विवृतदीपभाजन उद्घाटितदीपपात्रः । मामिनीति सकोपकामिनीसंबोधनम् ।
‘कोपना सैव मामिनी’ इत्यमरः । चित्तजन्मनो मदनस्य । यद्यस्मात् । अमुष्य
चित्तजन्मनः । आकृत्या आकारेण कदर्थिताऽधिक्षिता । ज्या मौर्वी । नीला श्यामा
येऽलकाः कुन्तलास्तेषां द्युतिभिः कान्तिभिः । अपाङ्गवीक्षितं नेत्रप्रान्तदर्शनम् ।
तद्वृष्टिभिः । महारजनं कुसुम्भम् । ‘स्यात्कुसुम्भं वह्निशिखं महारजनमित्यपि ।’
इत्यमरः । तद्युक्तो यो ध्वजपटः पताकावस्त्रं तस्यांशुरेवाशुकम् । दन्तच्छद ओष्ठः ।
जालैः समूहैः । प्रथमसुहृन्मुख्यमित्रम् । परिमलपटीयसा सौगन्ध्यसमर्थेन । परभृतरत्नं

१ सुषी (शी) मकामा. २ अध्यवसाय. ३ संभवे. ४ भ्रुतो रनिमाकृत्या
कदर्थितवती. ५ धनुर्यष्टिम्. ६ मयी ज्याम्. ७ वीक्षिते. ८ सुहृन्...मारुतम्.

पटीयसा निःश्वासपवनेन, परभृतर्तुमतिमञ्जुलैः प्रलापैः, पुष्प-
मयी^१ पताका भुजयष्टिभ्याम्, दिग्विजयारम्भपूर्णकुम्भमिथुनमुरोज-
कुम्भयुगलेन, क्रीडासरो नाभिमण्डलेन, संनाह्यरथैः श्रोणिमण्ड-
लेन, भवरत्नतोरणस्तम्भयुगलमृगयुगलेन, लीलाकर्णकिसलयं
चरणतलप्रभामिः । अतः स्थान एव त्वां दुनोति मीनकेतुः ।
मां पुनरनपराधमधिकभायासयतीत्येष एव तस्य दोषः । तत्प्रसीद
सुन्दरि, जीवय मां जीवनौषधिमिरिवापाङ्गैरनङ्गभुजङ्गदष्टम् ।^२
इत्याश्लिष्टवान् । अरीरमं^३ चानङ्गरागपेशलविशाललोचनाम् ।
अवसितार्थी^४ चारक्तवैलेतेक्षणाम्, ईषत्स्वेदरेखोद्भेदजर्जरितकपोल-
मूला^५, अनर्गलकैलप्रलापिनीम्, अरुणदशनकररुहार्पणव्यतिकराम्,
अत्यर्थपरिश्रथाङ्गीमार्तामिव लक्षयित्वा मानसीं शारीरीं च धारणां
शिथिलयन्नात्मानमपि तथा समानार्थमापादयम् । तत्क्षणविमुक्त-
संगतौ रतावसानिकं विधिमनुभवन्तौ चिरपरिचिताविवातिर्गुहविश्रम्भौ
क्षणमवातिष्ठावहि । पुनरहमुष्णमायतं च निःश्वस्य किञ्चिद्दीनदृष्टिः

कोकिलरवः । अतिमञ्जुलैरतिमनोहैः । 'मनोहं मञ्जु मञ्जुलम्' इत्यमरः ।
दिग्विजयारम्भे पूर्णकुम्भमिथुनं पूर्णघटद्वन्द्वम् । उरोजकुम्भौ स्तनकलशौ । संनाह्य-
रथः संग्रामार्थं सज्जीकृतो रथः । रत्नयुक्तौ तोरणस्तम्भौ तयोर्युगलम् । कर्णकिस-
लयं कर्णावतंसपल्लवम् । स्थाने युक्तमित्यर्थः । 'युक्ते द्वे सांप्रतं स्थाने' इत्यमरः ।
जीवनौषधिमिरिवापाङ्गैरित्यत्रोपमेयोपमानभावश्चन्द्रमुखवज्ज्वलयः । अरीरममिति ।
अनङ्गरागेण मदनरागेण पेशले रम्ये विशाले लोचने यस्यास्ताम् । अवसितार्थी
कृतार्थाम् । वलितं वक्रितमीक्षणमवलोकनं यस्याः । स्वेदरेखा घर्मराजिस्तस्या
उद्भेदः प्रारम्भस्तेन जर्जरितं श्लिष्टं कपोलमूलं यस्यास्ताम् । अनर्गलोऽप्रतिहतः
कलकलः कोलाहलस्तं प्रलपतीति ताम् । अरुणं यद्दशनकररुहं दन्तनखं तस्यार्पणं करणं
तद्व्यतिकरो यस्याः । श्लथाङ्गीं निःसहावयवाम् । मानसीं शारीरीं च धारणाम् ।
'शरीरधारणा यत्तु भौतिकं तु निरीक्षणम् । मानसं तु मुनीनां स्यादाश्रमेषु
विसर्पणम् । अभ्यासं धारयेद्वेतो यावत्स्यात्कृतिनिर्वृतिः ॥' इति वात्स्यायनीये
कामशास्त्रे । तथा नायिकया । समानार्थमापादयं समापादयम् । तद्विति ।
विमुक्तौ च तौ संगतौ चेति । अनाश्लिष्टस्थिताविति भावः । रतावसानिकं
सुरतान्तसमयोचितम् । विधिं व्यापारम् । अतिगूढविश्रम्भावतिगुप्तविश्वासौ ।
क्षणं किञ्चित्कालम् । आयतं दीर्घम् । प्रयातमेधे गतमेव । गणय जानाही-

१ * कुलम्, २ ० मयीं पताकाम्, ३ रयमण्डलम्, ४ अनङ्गरागवेशोपशलां विशालम्,
५ चिकुरितेक्षणाम्, ६ कलकलप्रलापिनीम्, ७ अकरुण, ८ अनिरुद्ध, ९ तदाऽऽवयोर्वियोग-
काले सद्युपायाने पुनरहमुष्णम्.

सचक्रितप्रसारिताभ्यां भुजाभ्यामेनामनतिपीडं परिष्वज्य नातिविशद-
मचुम्बिषम् । अश्रुमुखी तु सा 'यदि प्रयासि नाथ प्रयातमेव मे
जीवितं गणय । नय मामपि । न चेदसौ दासजनो निष्प्रयोजनः'
इत्यञ्जलिमवतंसतामनैषीत् । अवादिषं च ताम्—'अयि मुग्धे कः
सचेतनः स्त्रियमभिकामयमानां नाभिनन्दति । यदि मदनुग्रहनिश्चल-
स्तवाभिसंधिराचराविचारं मदुपदिष्टम् । आदर्शय रहसि राज्ञे मत्सा-
दृश्यगर्भं चित्रपटम् । आचक्ष्व च—'किमियमाकृतिः पुरुषसौन्दर्यस्य
पारमारूढा न वा' इति । 'बाढमारूढा' इति नूनमसौ वक्ष्यति ।
ब्रूहि भूयः—'यद्येवम्, अस्ति काऽपि तापसी देशान्तरभ्रमण-
लब्धप्रागरभ्या मम च मातृभृता । तयेदमालेख्यरूपं पुरस्कृत्या-
हमुक्ता—'सोऽस्ति तादृशो मन्त्रो येन त्वमुपोषिता पर्वणि वि-
विक्तायां भूपौ पुरोहितैर्हुतमुक्ते सप्तार्चिषि नक्तमेकाकिनी शतं
चन्दनसमिधः, शतमगुरुसमिधः, कर्पूरमुष्टीः, पट्टवस्त्राणि च
प्रभूतानि हुत्वा भविष्यस्येवमाकृतिः । अथ चालयिष्यसि द-
ण्डम् । दण्डापुटकणिताहूतश्च मर्ता भवत्यै सर्वरहस्यमारूढाय
निमीलिताक्षो यदि त्वामालिङ्गेत्, इयमाकृतिरमुमुपसंक्रामेत् ।
त्वं तु भविष्यसि यथा पुराकारैव । यदि भवत्यै भवत्प्रियाय चैवं
त्यर्थः । असौ मदपः । निष्प्रयोजनोऽकिञ्चित्कर इति यावत् । अवतंसतां शिरो-
भूषणताम् । अभिकामयमानामभिकामयतेऽसौ तथा । स्वयमनुरक्तमित्यर्थः ।
यदीति । अभिसंधिरभिप्रायः । रहस्येकान्ते । मत्सादृश्यगर्भं मत्सादृश्यरूपयुक्तम् ।
इयमाकृतिश्चित्रपटस्था । काऽप्यपरिमितशक्तिः । देशान्तरभ्रमणेनानेकदेशगमनेन
लब्धं प्रागरभ्यं प्रगल्भता यथेति सा । तादृशः प्रभाववानित्यर्थः । उपोषिताऽऽहार-
वर्जिता । 'उपवासः स विज्ञेयः सर्वाहारविवर्जितः ।' इति स्मृतेः । पर्वण्यमाचार्य दत्तः ।
विविक्तायां पूतायां प्रवेजनायां वा । 'विविक्तौ पूतविजनौ' इति कोशः । पूर्वं हुतः
पश्चान्मुक्तस्तस्मिन् । सप्तार्चिष्यमौ । नक्तं रात्रौ । एकाकिनीत्यत्र 'एकादाकि-
निकासहाये' इत्याकिनिचप्रत्ययः । अद्वितीयेत्यर्थः । समिध इति द्वितीया-
बहुवचनम् । कर्पूरमुष्टीः बद्धकरपरिमितकर्पूरानित्यर्थः । 'मुष्टिर्बद्धकरे' इति विश्वः ।
एवमाकृतिश्चित्रफलकलिखिताकृतिः । कणितं प्रतिशब्दः । 'कणितं प्रतिशब्दः
स्थाद्वीणानादः' इति । उपसंक्रामेत् । संक्रान्ता भविष्यतीत्यर्थः । पुराकारा पूर्वा-

रोचेतं, न चास्मिन्विधौ विसंवादः कार्यः' इति । वपुश्चेदिदं तवाभिमतं सह सुहृन्मन्त्रिभिरनुजैः पौरजानपदैश्च संप्रधार्य ते-
षामप्यनुमते कर्मण्यभिमुखेन स्थेयम्' इति । म नियतमभ्युपै-
ष्यति । पुनरस्यामेव प्रमदवनवौटीशृङ्गाटिकायामार्धवर्णिकेन वि-
षिना संज्ञापितपशुनाऽभिहुत्य मुक्ते हिरण्यरेतसि तैद्धूमशमनेन
संप्रविष्टेन मयाऽस्मिन्नेव लतामण्डपे स्थातव्यम् । त्व पुनः प्रगाढा
प्रदोषवेलायामालपिष्यसि कर्णे कृतनर्मस्मिता विकटवर्माणम्—
' धूर्तोऽसि त्वमकृतज्ञश्च । मदनुग्रहलब्धेनापि रूपेण लोकलोचनोत्स-
वाद्यमानेन मत्सपत्नीरभिरमयिष्यसि । नाहमात्मविनाशाय वेतालो-
त्थापनमाचरेयम् ' इति । श्रुत्वेदं त्वद्वचः स यद्वदिष्यति तन्मह्यमे-
काकिन्युपागत्य निवेदयिष्यसि । ततः परमहमेव ज्ञास्यामि । मत्पद-
चिह्नानि चोपवने पुष्करिकया प्रमार्जय ' इति । सा ' तथा ' इति
शास्त्रोपदेशमिव मदुक्तमादृत्यातृससुरतरागैव कथंकथमप्यगादन्तः-
पुरम् । अहमपि यथाप्रवेशं निर्गत्य स्वमेवावासमयासिषम् ।

अथ सा मत्तकाशिनी तथा तमर्थमन्वतिष्ठत् । अतिष्ठच्च तन्मते
स दुर्मतिः । अत्रमच्च पौरजानपदैर्ष्वियमद्भुतायमाना वार्ता—' राजा

कृतिः । अस्मिन्विधौ अस्मिन्प्रयोजने । विसंवादः । ' विसंवादोऽन्यथाभावः ' इति वैज-
यन्ती । अन्यथाभावो न कार्यः । अभिमतं संमतम् । संप्रधार्य निश्चित्य । ' निर्णयः
संप्रधारणम् ' इति । शृङ्गाटिकायामल्पचतुष्पथे । ' शृङ्गाटकचतुष्पथे ' इत्यमरः ।
आधर्वणिकेन पुरोहितेन । संज्ञापितो मारितो यः पशुस्तेन । ' संज्ञापितं विशासितं
समालम्ब्यम् ' इति वररुचिः । अभिहुत्य हुत्वा । हिरण्यरेतस्यग्नौ । त्वं पुनरिति ।
प्रगाढायामतिहृडायाम् । प्रदोषवेलायां रजनीपुखसमये । आलपिष्यसि
वदिष्यसि । कृतं नर्मस्मितं परिहृसहसितं ययेति सा । धूर्तो वनकः । मदनु-
ग्रहलब्धेन मत्प्रवादप्राप्तेन । लोकलोचनानां लोकनेत्राणामुत्सववदाचरतीति
तथा तेन । वेतालोत्थापनं भूतविशेषोत्पादनम् । प्रमार्जय प्रोच्छ्रय । अतृप्त-
सुरतरागैवासंपूर्णसुरतेच्छेव । कथंकथमपि महता प्रबन्धेन । आवासं वसति-
स्थानम् । अथेति । मत्तकाशिन्पुत्तमाद्वना । ' वरारोहः मत्तकाशिन्पुत्तमा वरवर्णिनी ' इत्यमरः ।
तमर्थं मदुपदिष्टं प्रयोजनम् । अश्वतिष्ठत् अकरोदित्यर्थः । स दुर्मतिर्विकटवर्मी । पौरजानपदेषु नागरिकलोकसंघेषु । अद्भुतायमाना आश्चर्यायमाना ।

किं विकटवर्मा देवीमन्त्रबलेन देवयोभ्यं वपुरासादयिष्यति । वृन्-
मेधं विप्रलम्भो नातिकल्याणः । कैव कथा प्रमादस्य । स्वस्मिन्नेर्बान्तः-
पुरोपवने स्वाग्रमहिष्यैव संपाद्यः किलायमर्थः । तथा हि बृहस्पति-
प्रतिमबुद्धिभिर्गेन्त्रिभिरप्यभ्युष्टानुमतः । यद्येवं भावि नान्यदतः
परमस्ति किंचिदद्भुतम् । अचिन्त्यो हि मणिमन्त्रौषधीनां प्रभावः । ' इति
प्रश्नेषु लोकप्रवादेषु प्राप्ते पर्वदिवसे प्रगाढाया प्रौढतमसि प्रदोष-
वेलायामन्तःपुरोद्यानादुदैरयसूर्जटिकण्ठधूम्रो धूमोद्गमः । क्षीराज्यदधि-
तिलगौरसर्षपवसामां सरुधिराहुतीनां च परिमलः पवनानुसारी दिशि
दिशि प्रावात्सीत् । प्रशान्ते च सहसा धूमोद्गमे तस्मिन्महमवि-
शय । निशान्तोद्यानमगमञ्च गजगामिनी । आलिङ्ग्य च मां
सस्मितं समभ्यधत्—' धूर्त सिद्धं ते समीहितम् । अवसितश्च
पशुरसौ । अमुष्य प्रलोभनाय त्वदादिष्टया दिशा मयोक्तम्—
' कितव न साधयामि ते सौन्दर्यम् । एवं सुन्दरो हि त्वमप्स-
रसामपि स्पृहणीयो भविष्यसि किमुत भानुषीणाश्च । मधुकर

नूनं ध्रुवमेष विप्रलम्भो बह्वना न किं त्वतिकल्याणः अतिशुभः । कैव कथा
प्रमादस्य प्रमादः कथमपि न स्यादित्यर्थः । स्वाग्रमहिषी । ' कृतशिल्पिका
महिषी ' इत्यमरः । तच्छ हीति । बृहस्पतिप्रतिमा गुरुमाना बुद्धिर्देवामां तैः ।
अभ्युष्टा वितर्क्य । भावि भविष्यत् । प्रसृतोष्वितस्ततो गतम् । लोकप्रवादेषु अनर्थास्तु ।
प्राप्ते पर्वदिवसेऽन्तःपुरोद्यानाय । प्रौढतमसि गाढतमसि । अन्तःपुरस्योद्यानमुपवनम् ।
उदैरयदुदगच्छन् । धूर्जटिकण्ठवद् धूमः कृष्णलोहितः । धूमोद्गमो धूमप्रारम्भः ।
क्षीरेति । आज्यं घृतम् । तिलश्च गौरसर्षपाः सिद्धार्थश्च । ' सिद्धार्थस्तुल्यं धव-
लः ' इत्यमरः । वसा वषा । रुधिरं चैतेषामाहुतीनाम् । परिमलो गन्धः ।
पवनानुसारी यथावासुपती । दिशि दिशि प्रतिदिशम् । प्रावात्सीत् । आगच्छदित्यर्थः ।
प्रशान्ते विनष्टे । निशान्तोद्यानं गृहोपवनम् । ' निशान्तवस्त्यसदनम् ' इत्यमरः ।
रुमभ्यधत् । उवाचेत्यर्थः । समीहितभीषितम् । अवसितोऽवसानं प्राप्तः । पक्षे
कृन्निश्चयः । अमुष्येति । त्वदादिष्टया दिशा । त्वदादिष्टेन मार्गेणेत्यर्थः । स्पृहणीयः

इव निसर्गचपलो यत्र कचिदासज्जति भवादृशो नृशंसः ' इति । तेन तु मे पादयोर्निपत्याभिहितम्—' रम्भोरु सहस्र मत्कृतानि दुश्चरितानि । मनसाऽपि न चिन्तयेयमितः परमितरनारीम् । त्वरस्व प्रस्तौते कर्मणि ' इति । तदहमीदृशेन वैवाहिकेन नेपथ्येन त्वामभिमतवती । प्रागपि रागाग्निसाक्षिकमनङ्गेन गुरुणा दत्तैव तुभ्यमेषा जाया । पुनरपीमं जातवेदसं साक्षीकृत्य स्वहृदयेन दत्ता ' इति प्रपदेन चरणपृष्ठे निष्पीड्योत्क्षिप्तपादपार्श्वेणिरितरेतरव्यतिषक्तकौमलाङ्गुलिदलेन भुजलता-द्वयेन कंधरां ममावेष्ट्य सलीलमाननमानमय्य स्वयमुन्नमितमुखकमला विभ्रान्तविशालदृष्टिरसकृदम्यचुम्बत् ।

अथैनान् ' इहैव कुरण्टकगुल्मगर्भे तिष्ठ यावदहं निर्गत्य साधयेयं साध्य सम्यक् ' इति विसृज्य तामुपसृत्य होमानलप्रदेशमशोकशाखावलम्बिनीं वण्टामचालयम् । अकु-जश्च सा तं जनं कृतान्तदूतीवाहयन्ती । प्रावर्तिषि चाहर्भगुरु-चन्दनप्रमुखानि होतुम् । आयासीच्च राजा यथोक्तं देशम् । शङ्का-

अभिलषणीयः । यत्र कचियत्र कुत्रापि । आसज्जत्यासक्तो भवति । नृशंसः क्रूरः । प्रस्तुत उपक्रान्ते । वैवाहिकेन विवाहसंबन्धिना । नेपथ्येन वेगेण । राग एवाग्निः रागाग्निरिच्छाग्निः । गुरुणा पितृभूतेनेत्यर्थः । जातं वेदं धनं यस्मात् जातं वेत्ति वेदयते वा इति जातवेदः तं जातवेदसमभिम् । प्रपदं पादग्रम् । ' पादा-ग्रं प्रपदम् ' इत्यमरः । उत्क्षिप्तेति । ' पादोत्क्षेपणादेव पाण्ड्योत्क्षेपेऽपि गोबलीवर्द-न्यायात्पृथगुक्तिः ' इति भूषणा । इतरेतरं परस्परम् । व्यतिषक्तं मिलितम् । इतरेतरं व्यतिषक्तानि कौमलाङ्गुलिदलानि यस्य तेन । कंधरां ग्रीवाम् । अथेति । कुरण्टकाः पीतकुरबकाः । ' तत्र शोणे कुरबकस्तत्र पीते कुरण्टकः ' इत्यमरः । तेषां गुल्मः स्तम्भः । ' अप्रकाण्डे स्तम्भगुल्मौ ' इत्यमरः । साध्यं कार्यम् । अचालयं चालितवानस्मि । तं जनं विकटवर्मरूपम् । कृतान्तदूतीव यमदूतीव । प्रावर्तिषि प्रवृत्तोऽभवम् । आयासीदिति । अत्र कामन्दकः—' न हि देवीगृहं यच्छेदा-मीयात्संनिवेशनात् । अत्यन्तवल्लभोऽपीह विश्वासं स्त्रीषु न व्रजेत् ॥ देवीगृह-

पन्नमिव किञ्चित्सविस्मयं विचार्य तिष्ठन्तमब्रवीत्—‘ ब्रूहि सत्यं
भूयोऽपि मे भगवन्त चित्रभानुमेव साक्षीकृत्य । न चेदनेन
रूपेण मत्सपत्नीरभिरमयिष्यसि ततस्त्वयीदं रूपं संक्रामयेयम् ’
इति । स तदैव देव्येवेयम्, नोपधिः, इति स्फुटोपजातसंप्रत्ययः
प्रावर्तत शपथाय । स्मित्वा पुनर्मयोक्तम्—‘ किं वा शपथेन ।
कैव हि मानुषी मां परिभविष्यति । यद्यप्सरोभिः संगच्छसे,
संगच्छस्व कामम् । कथय कानि ते रहस्यानि । तत्कथनान्ते हि त्व-
त्स्वरूपभ्रंशः ’ इति । सोऽब्रवीत्—‘ अस्ति बद्धो मत्पितुः कैनीयानभ्राता
प्रहारवर्मा । तं विषाज्जेन व्यापाद्याजीर्णदोषं ख्यापयेयमिति मन्त्रिभिः
सहाध्यवसितम् । अनुजाय विशालवर्मणे दण्डचक्रं पुण्ड्रदेशाभि-
क्रमणाय दित्सितम् । पौरवृद्धश्च पाञ्चालिकः परित्रातश्च सार्धबाहः
खनतिनाम्नो यवनाद्वज्रमेकं वसुधरामूल्यं लघीयसाऽर्वेण लभ्यमिति
ममैकान्तेऽमन्त्रयेताम् । गृहपतिश्च ममान्तरङ्गभूतो जनपदमहत्तरः
शतहलिरलीकवादशीलमवलपवन्तं दुष्टग्रामण्यमनन्तसीरं । जनपद-

गतं भ्राता भद्रसेनमारयत् । मातुः शय्यान्तरे लीनः कारुण्यं चौरसः सुतः ॥
लाजान्विषेण संयोज्य मधुनेति विलोभितम् । देवी तु काशिराजेभ्यं निजघान रहो-
गतम् ॥ विषाज्जेन च सौवीरं मेखलामणिना नृपम् । नूपुरेण च वैरन्त्यं जारुणं दर्पणेन
च ॥ वेण्यां शस्त्रं समाधाय तथैव च विवूरयम् । अद्विष्टं परिहरेच्छत्रौ
चापि प्रयोजयेत् ॥ ’ इति । शङ्कापन्नमिव प्राप्तसंशयमिव । चित्रभानुममिमम् ।
संक्रामयेयं योजयेयम् । उपधिः कपटम् । उपजातसंप्रत्ययः प्राप्तविश्वासः । कामं
यथेष्टम् । विषाजेन विषमिश्रेणाजेन । अजीर्णदोषं विषूचिकाम् । अध्यवसितं
निश्चितम् । दण्डचक्रं सेनाचक्रम् । ‘ दण्डो यमे मानभेदे लघुदे दमसैन्ययोः ’
इति विश्वः । पुण्ड्रदेशाभिक्रमणाय तद्देशग्रहणाय । दित्सितं दातुमभिलषितम् । पाञ्चा-
लिकस्तन्नामा । सार्धबाहस्तन्नामा । वज्रं हीरकम् । गृहपतिर्ग्रामाध्यक्षः । ‘ ग्रामाध्यक्षो
गृहपतिः ’ इति कोशः । अन्तरङ्गभूतः आत्मभूतः । जनपदमहत्तरो देशश्रेष्ठः ।
‘ नीलज्वनपदो देशविषयो तूपवर्तनम् ’ इत्यमरः । शतहलिः शतं हला यस्येति तथा ।
अलीकवादशीलं मिथ्याभाषणस्वभावम् । अवलेपवन्तं सगर्वम् । दुष्टश्चासौ
ग्रामणीश्च तम् । अनन्तसीरमेतन्नामकम् । जनपदकोपेन लोकक्रोधेन । दण्डधरः

कोपेन घातयेयमिति दण्डधरानुद्धारकर्माणि मत्प्रयोगान्नियोक्तुमभ्युपा-
गमत् । इत्थमिदमचिरप्रैस्तुतं रहस्यम् ' इत्याकर्ण्य तम् ' इयत्तवायुः ।
उपपद्यस्व स्वकर्माचितां गतिम् ' इति च्छुरिकया द्विधाकृत्य कृत-
मात्रं तस्मिन्नेव प्रवृत्तस्फीतसर्विषि हिरण्यरेतस्यजुहवम् । अभू-
चासौ भस्मसात् । अथ स्त्रीस्वभावादीषद्विह्वला हृदयवह्निभां समा-
श्रस्य हस्तकिसलयेऽवलम्ब्य गत्वा तद्गृहमनुज्ञयाऽस्याः सर्वाण्यन्तः-
पुराण्याहूय सद्य एव सेवां दत्तवान् । सविस्मितविलासिनी-
सार्थमध्ये कंचिद्विहृत्य कालं विसृष्टावरोधमण्डलस्तामेव संहतो-
रूमूरूपैपीडं भुजोपपीडं चोपगूह्य तल्पेऽभिरमयन्नल्पामिव तां
निशामत्यनैषम् । अलम्बे च तन्मुखात्तद्राजकुलस्य शीलम् । उ-
षसि स्नात्वा कृतमङ्गलो मन्त्रिभिः सह समगच्छे । तांश्चाब्रवम्—
' आर्याः, रूपेणैव सह परिवृत्तो मम स्वभावः । य एष विषा-
न्नेन हन्तुं चिन्तितः पिता मे स मुक्त्वा स्वमेतद्राज्यं भूय एव
ग्राहयितव्यः । पितृवदमुष्मिन्वयं शुश्रूष्यैव वर्तामहे । न ह्यस्ति
पितृवधात्परं पातकम् ' इति । आतरं च विशालवर्माणमाहूयो-
क्तवान्—' वत्स न सुभिक्षाः सांप्रतं पुण्ड्राः । ते दुःखमोहाप-
हतास्त्यक्तात्मानो राष्ट्रं नः समृद्धमभिद्वेयुः । अतो मुष्टिवर्धः

सेनापतिः । उद्धारकर्माणि निर्याणकर्माणि । नियोक्तुं नियोजयितुम् । उपपद्यस्व
प्राप्नुहि । भस्मसादक्षावशेषः । ' विभाषा सातिः कात्स्न्ये ' इति सातिप्रत्ययः ।
हस्तकिसलये पाणिपल्लवे । सविस्मितः साध्वर्यः । विलासिनीसार्थः स्त्रीसमूहः ।
विसृष्टावरोधमण्डलो विसर्जितान्तःपुरस्त्रीसमूहः । तामेव कल्पसुन्दरीमेव ।
ऊर्वोऽपपीडा यत्रेति क्रियाविशेषणम् । ' सप्तभ्यां चोपपीडस्व ' इति णमुल् इति तु
भूषणा । भुजोपपीडं च गाढालिङ्गनपूर्वकमिति भावः । तान्मन्त्रिणः । परि सः
पराश्रुति प्राप्तः । ' पितृवत् पितरीव । ' तत्र तस्येव ' इति वतिः ' इति भूषणा ।
अमुष्मिन्प्रहारवर्माणि । शुश्रूषया सेवया । सुभिक्षाः समृद्धाश्वाः । नोऽस्नावम् ।
समृद्धं सस्यादिसंपन्नम् । मुष्टिवर्धो बीजप्रक्षेपघातः । सस्यवधः पारणत-

१ प्रसृतम्. २ कृतगात्रम्. ३ ऊर्ध्वपीडपूरःपीडं च. ४ स्वयमेव तद्राज्यम्. ५ सुभिक्षाम्.
६ वन्धः.

सस्यवधो वा यदोत्पद्यते तदाऽभियास्यसि । नाद्य यात्रा युक्ता ' इति । नगरवृद्धावप्यलापिषम्—' अरूपीयसा मूल्येन महार्हं वज्रैवस्तु माऽस्तु मे लभ्यं धर्मरक्षायै, तदनुगुणेनैव मूल्येनादः क्रीयताम् ' इति । शतहलिं च राष्ट्रमुख्यमाहूयाख्यातवान्—' योऽसावनन्त-सीरः प्रहारवर्मणः पक्ष इति निनाशयिषितः, सोऽपि पितरि मे प्रकृतिस्थे किमिति नाश्येत, तत्त्वयाऽपि तस्मिन्संरम्भो न कार्यः ' इति । त इमे सर्वमाभिज्ञानिकमुपलभ्य ' स एवायम् ' इति निश्चिन्वाना विस्मयमानाश्च मां महादेवीं च प्रशंसन्तो मन्त्रबलानि चोद्धोषयन्तो बन्धनात्पितरौ निष्क्राम्य स्वं राज्यं प्रत्यपादयन् । अहं च तया मे धात्र्या सर्वमिदं मम चेष्टितं रहसि पित्रोरवगमय्य प्रहर्षकाष्ठाधिरूढयोस्तयोः पादमूलमभजे । अभज्ये च यौवराज्य-लक्ष्म्या तदनुज्ञातया । प्रसाधितात्मा देवपादविरहदुःखदुर्भगा-न्भोगान्निर्विशन्भूयोऽस्य पितृसखस्य सिंहवर्मणो लेख्याच्चण्डवर्मण-श्चम्पाभियोगमवगम्य ' शत्रुवधो मित्ररक्षा चोभयमपि करणीयमेव ' इत्यलघुना लघुसमुत्थानेन सैन्यचक्रेणाम्यसरम् । अभूत् च भूमिस्त्व-त्पादलक्ष्मीसाक्षात्क्रियामहोत्सवानन्दराशेः ' इति ।

श्रुत्वैतद्देवो राजवाहनः सस्मितप्रवादीत्—' पश्यत पारतल्पिक-मुपधियुक्तमपि गुरुजनबन्धव्यसनमुक्तिहेतुतया दुष्टामित्रप्रमापणाभ्यु-पायतया राज्योपलब्धिमुलतया च पुष्कलावर्धधर्मावप्यरीरधत् ।

धान्यच्छेदः । " यानकालमाह यज्ञवल्क्यः—' यदा सस्यगुणेपेतं परराष्ट्रं तदा वज्रम् ' इति । " इति भूषणा । नगरवृद्धौ पाञ्चालिकसार्धवाहौ । महार्हं बहुमूल्यम् । तदनुगुणेन वज्रमप्यनुकूलेन । पक्षः सहायः । निनाशयिषितो नाशयितुमिष्टः । प्रकृतिस्थे स्वराज्यस्थिते । तस्मिन्ननन्तसीरनाशे । संरम्भ आदरः । आभि-ज्ञानिकमभिज्ञानम् । स्वार्थे ठक् । महादेवीं राजपत्नीम् । उद्धोषयन्तः प्रकटयन्तः । प्रत्यपादयन्तदुः । प्रहर्षकाष्ठा संतोषमर्यादा । प्रसाधितात्मोपयुक्तबुद्धिः । देवराजं राजवाहनः । दुर्भगान् विरसान् । निर्विशन्नुपभुञ्जन् । चम्पाभियां चम्पोपद्रावणम् । लघुसमुत्थनेन शीघ्रगामिना । अभ्यसरं गतवान् । भूमिः स्थानम् । त्वत्पाद-लक्ष्मीस्त्वच्चरणशोभा तस्याः साक्षात्क्रिया प्रत्यक्षीकरणं स एव महोत्सवः । पारतल्पिकं परस्त्रीगमनम् । कर्तुं । उपधियुक्तं कपटयुक्तम् । गुरुजनः पितृ-जनः । व्यसनं दुःखम् । प्रमापणं मरणम् । राज्योपलब्धिः राज्यप्राप्तिः । पुष्कली

निर्वर्ण्य 'को दोषः श्रूयताम्' इति क्वचित्करवीरतले मया सह निषण्णः कथामकार्षात्—'महामाग सोऽहमस्मि पूर्वेषु कामचरः पूर्णभद्रो नाम गृहपतिपुत्रः । प्रयत्नसंवर्धितोऽपि पित्रा दैवच्छन्दानुवर्ती चौर्यवृत्तिरासम् । अथास्यां काशीपुर्यामर्यवर्यस्य कस्यचिद्गृहे चोरयित्वा रूपाभिग्राहितो बद्धः । वैध्ये च मयि मत्तहस्ती मृत्युविजयो नाम हिंसाविहासी राजगोपुरोपरितलाधिरूढस्य पश्यतः कामपालनाम्न उत्तमामात्यस्य शासनाञ्जनकण्ठरवद्विगुणितघण्टारवो मण्डलितहस्तकौण्डं समभ्यधावत् । अभिपत्य च मया निर्भयेन निर्भर्त्सितः परिणमन्दारुखण्डसुषिरानुप्रविष्टोभयभजदण्डचण्डवद्वितप्रतिमानो भर्त्तवन्न्यवर्तिष्ट । भूयश्च नेत्रा जातसंरम्भेण निकामदारुणैर्वाङ्कुशार्थादपातैरभिमुखीकृतः मयाऽपि द्विगुणाबद्धमन्युना निर्भर्त्स्याभिहतो निर्वृत्यापाद्रवत् । अथ मयोपेत्य सरभसमाकुष्टो रूष्टश्च यन्ता 'हन्त

प्राणान्नरपक्षे कर्म साहसमुच्यते । गोप्यमप्रकाश्यम् । निर्वर्ण्य दृष्टुं । करवीरो वृक्षावशेषः । पूर्वेषु पूर्वदेशेषु । कामचरः स्वेच्छागमनकर्ता । 'इषु कामेति देशस्य संज्ञा' इति भूषणा । गृहपतिप्रामाध्यक्षः । दैवच्छन्दो दैववशः । अर्यवर्यस्य वैश्यश्रेष्ठस्य । 'स्यादर्यः स्वामिवैश्ययोः' इत्यमरः । रूपाभिग्राहितश्चौर्यवस्तुनाणकेन ग्राहितो धारितः । 'रूपं श्लोके यशोनाटकादौ सौन्दर्यशब्दयोः । ग्रन्थावृत्तौ तथाकारे स्वभावे नाणके मृगे ॥' इति महीपः । 'लेप्त्रेण गृहीतः' इति भूषणा । राजद्वारस्य गोपुरं प्रतोली । 'गोपुरं हि प्रतोल्यां च नगरद्वारयोरपि' इति महीपः । उपरितल-सूर्यप्रदेशस्तत्राधिरूढस्य । जनकण्ठरवो लोकसंनिध्यशब्दः । 'कण्ठो गले संनिधाने ध्वनौ मदनपादपे' इति विश्वः । मण्डलितं मण्डलाकारं कृतं हस्तकाण्डं शुण्डादण्डः यस्याः क्रियायां इति क्रियाविशेषणम् । निर्भर्त्सितस्तर्जितः । परिणमन्तिर्यग्दन्त-प्रहारं कुर्वन् । 'तिर्यग्दन्तप्रहारस्तु गजः परिणतो मतः' इति हलायुधः । दारुखण्डं काष्ठखण्डं तस्य सुषिरं बिलं तत्रानुप्रविष्टावुभयभुजदण्डौ ताभ्यां चण्डं यथा तथा घट्टितं संघर्षितं प्रतिमानं यस्य । 'दन्तयोरुभयोर्मध्यं प्रतिमानं प्रवक्षते ।' इति वैजयन्ती । नेत्रा आधारेण । जातसंरम्भेण जातक्रोधेन । निकामदारुणैरतिकठोरैः । अभिमुखीकृतः संमुखीकृतः । मयाऽपीति । द्विगुणाबद्धमन्युना द्विगुणितक्रोधेन । 'मन्युर्वैद्ये कतौ कुधि' इत्यमरः । अभिहतस्ताडितः । निवृत्य परावृत्य । अपाद्रव-त्पलायनपरोऽभूदित्यर्थः । अथेति । उपेत्य गत्वा । सम्भ्रंसं संवेगम् । आकुष्ट आक्रोशं प्रापितः । निन्दित इत्यर्थः । यन्ता हस्तिपकः । अपसव

१ पूर्वैर्दुकामः. २ अवध्ये. ३ बद्धे. ४ राजद्वारगोपुरं. ५ कण्डः; मण्डलितकरः. ६ दण्डघटित. ७ भीम हव. ८ पादैः. ९ विवृत्य. १० अनुपत्य. ११ कटः स.

मृतोऽसि कुञ्जरापसद' इति निशितेन वारणेन वारणं मुहुर्मुहुरभि-
घ्नन्निर्याणभागे कथमपि मदभिमुखमकरोत् । अथावोचम्—' अपसरतु
द्विर्कीट एषः । अन्यः कश्चिन्मातङ्गपतिगनीयतम्, येनाहं मुहूर्तं
विहृत्य गच्छामि गन्तव्यां गतिम् ' इति । दृष्ट्वैव स मां रुष्टमुद्वर्जन्त-
मुत्क्रान्तयन्तृनिष्ठुगज्ञः पलायिष्ट । मन्त्रिणा पुनरहमाहूयाम्-
धायिषि—' भद्र मृत्युरेवैष मृत्युविजयो नाम हिंसाविहारी । सोऽयमपि
तावत्त्वयैवभूतः कृतः । तद्विरम्य कर्मणोऽस्मान्मलीमसात् । किमलमसि
प्रतिपद्यास्मानार्यवृत्त्या वर्तितुम् ' इति । ' यथाऽऽज्ञापितोऽस्मि ' इति
विज्ञापितोऽयं मया मित्रवन्मय्यवर्तिष्ट ।

पृष्ठश्च मयैकदा रहसि जातविश्रम्भेणाभाषत स्वचरितम्—' आसी-
त्कृष्णपुरे राज्ञो रिपुञ्जयस्य मन्त्री धर्मपालो नाम विश्रुतधीः
श्रुतर्षिः । अमुष्य पुत्रः सुमित्रो नाम पित्रैव समः प्रज्ञागुणेषु ।
तस्यास्मि द्वैमातुरः कनीयान्भ्रताऽहम् । वेशेषु विलसन्तं मामसौ
विनयरुचिरवारयत् । अवार्यदुर्नयश्चाहमपमृत्यु दिङ्मुखेषु भ्रम-
न्यदृच्छयाऽस्यां वाराणस्यां प्रमदवने मदनदमनाराधनाय निर्गत्य
सह सखाभिः कन्दुकेनार्नुकीडमानां काशीभर्तुश्चण्डसिंहस्य कन्यां

अधम । ' निहीनेऽपसदो जन्मः ' इति वैजयन्ती । निशितेन तीक्ष्णेन । वारणे-
नाकुशेन । वारणं गजम् । ' वारणस्तु गजे प्रोक्तो वारणं तन्निवारणे ' इत्यजयः ।
निर्याणभागेऽपाङ्गदेशे । ' अपाङ्गदेशो निर्याणम् ' इत्यमरः । द्विपकीटो हास्तकीटः ।
गन्तव्यां प्राप्तव्यां गतिम् । मरणमित्यर्थः । स गजः । उद्वर्जन्तं दीर्घस्वरं वदन्तम् ।
उत्क्रान्ताऽतिक्रान्ता यन्तुराधारणस्य निष्ठुरा कृग आज्ञा यनेति । अभ्यर्थायिष्यांभटितः ।
मृत्युविजय एतन्नामा गजः । अस्मात्कर्मणश्चौर्यरूपात् । मलीमसान्मलिनात् ।
अलमसि शक्तोऽसि । आर्यवृत्त्या श्रेष्ठत्वात् । अयममात्यः । मयेति । रहसि
एकान्ते । विश्रम्भो विश्वासः । आसीदिति । रिपुञ्जयस्यैतन्नाम्नः । श्रुतर्षिर्धीत-
वेदः । ' श्रुतः ऋषिः । ' ऋग्यजुः ' इति प्रकृतिभावः । ' इति भूषणा ।
प्रज्ञागुणेषु धीगुणेषु । ते गुणाः षट्—' शुश्रूषा ग्रहणं चैव श्रवणं चावधारणम् ।
ऊहापोहोऽर्थविज्ञानं तत्तज्ज्ञानं च धर्माणाः ॥ ' इति कामन्दके । द्वैमातुरो
द्वयोर्मात्रैरपत्यम् । द्विमातृ इत्यर्थः । ' मातृसंख्या—' इत्युदादेशः । वेशेषु
वेश्यासु । असौ सुमित्रनामा ज्येष्ठभ्राता । अवार्यदुर्नयोऽज्ञायो दूरीकर्तुमशक्यो
दुर्नयो दुर्नीतियस्येति यः । दिङ्मुखेषु दिगन्तेषु । प्रमदवनेऽन्तःपुरोचितवने । ' स्यादे-
तदेव प्रमदवनमन्तःपुरोचितम् । ' इत्यमरः । मदनदमनः मदनशत्रुर्महादेवः । तदा-

१ द्विरवधाराकः, २ उत्क्रामन्तम्, ३ मृत्युरिवैष, ४ यथाऽऽज्ञापयसि, ५ नाम श्रुतः ऋषिः;
वेदश्रुतः ऋषिः, ६ परिकीडमानाम्, ७ कीडमाना कन्या कान्तिमती नाम लक्ष्मि.

कान्तिमती नाम चकमे । कथमपि समगच्छे च । अथ च्छन्नं
 विहरता कुमारीपुरे सा मयाऽऽसीदापन्नसत्त्वा । कंचित्सुतं च प्रसूतवती ।
 मृतजात इति सोऽपविद्धो रहस्यनिर्भेदमयात्परिजनेन क्रीडाशैले ।
 शबर्या च श्मशानाभ्यासं गीतः । तथैव निवर्तमानया निशीथि राज-
 वीथ्यामारक्षिकपुरुषैरभिगृह्य तर्जितया दण्डपाह्वयभीतया निर्भिन्नप्रायं
 रहस्यम् । रानाज्ञया निशीथेऽहमौक्रीडनगिरिदरीगृहे निश्चयपसुत-
 स्तयोपदर्शितो यथोपपन्नरज्जुबद्धः श्मशानमुपनीय मत्प्रभोद्यतेन कृपा-
 नेन प्राणिहीष्ये । नियतिबलाद्धूनयन्परतपसिगाच्छिद्यान्त्ययं तप-
 न्यांश्च कांश्चित्प्रहृत्यापातरम् । अशरणश्च भगवत्प्रायेकदाऽभूत्स्वया
 कयाऽपि दिव्याकारया संपरिचारया कन्ययोमास्थायिषि । सा नाम-
 अजलिकिसल्योत्तंसितेन मुखविलोककुन्तलेन पूर्णा प्रणम्य मया सह
 वनवटद्रुमस्य कस्यापि महतः प्रच्छाद्यशीतले तले निगूणा 'काऽसि
 वासु, कुतोऽस्यागता, कस्य हेतोरस्य मे प्रसीदसि' इति सामिलाष-
 मामाविता मया बाह्वमयं मधुर्विमवर्षत्—' आर्य, नाथस्य यक्षाणां
 मणिमद्रस्यास्मि दुहिता तारायली नाम । साऽहं कदापिदुर्गस्त्य-
 पत्नीं लोपामुद्रां नमस्कृत्यापावर्तमाना मलयगिरेः परेतावासे दार्ग-
 णस्याः कमपि दारकं रुदन्तमद्राक्षम् । आशय चैनं तीव्रेस्नेहान्नम

राधनाय तत्पूजनाय । नक्रमे अभिलषितवान् । अर्धोति । ॐ शुभम् ।
 आपन्नसत्त्वा जातगर्भा । 'आपन्नसत्त्वा स्याद्वर्ध्निव्यन्तश्चरन् च गर्भिणी ।' इत्यमरः ।
 अपविद्धस्त्यक्तः । रहस्यं गोप्यं तस्य निर्भेदः प्रकटीभावस्तस्माद्भयं भीतिस्त-
 स्मात् । शबर्या भिलषा । अभ्यासं समीपम् । आरक्षिकपुरुषैः संरक्षणकारकपुरुषैः ।
 तर्जितया भीषितया । दण्डपाह्वयं मारणादि । निर्भिन्नप्रायं प्रकाशितप्रायम् ।
 निशीथेऽवरात्रे । आक्रीडनगिरिदरीगृहे क्रीडापर्वतकन्दरायामित्यर्थः । यथोपपन्न-
 रज्जुबद्धो यथाप्राप्तदोरकबद्धः । मातङ्गश्चण्डालः । कृपाणेन खड्गेन । प्राणिहीष्ये
 प्रहर्षुमिष्टः । नियतिबलाददृष्टप्रभावात् । तमसि मातङ्गकरकृपाणम् आच्छिद्यपहस्य ।
 अशरणो गृहरक्षकहीनः । दिव्यः स्वर्ग्य आकारो यस्यास्तया । परिचारः सेवा लक्ष-
 ण्या तदुपकरणानि तत्समेतया । उपास्थायिषि समीपवर्थासम् । अजलिकिसल्योत्तं-
 सितेनाजलिपल्लवशिखरितेन । मुखे विलोलाः कुन्तलाः केशा यस्येति तथा तेन ।
 बाह्वमयं बाह्वप्रचुरम् । मधुर्वर्षं मधुवृष्टिम् । परेतावासे महाश्मशान इत्यर्थः । दारकं

१ मृतजातः. २ आक्रीड. ३ बन्धनः. ४ उवृक्षमुत्थया. ५ सपरिचारया. ६ प्रणिपत्य.
 ७ नाथ. ८ वाराणस्याम्. ९ तीव्रलेहा.

पित्रोः संनिधिमनैषम् । अनैषीच्च मे पिता देवस्यालकेश्वरस्यास्थानीम् ।
अथाहमाहूयाज्ञता हरसखेन—‘ बाले, बालेऽस्मिन्कीदृशस्ते भावः ’ इति ।
‘ औरस इवास्मिन्वत्से वत्सलता ’ इति मया विज्ञापितः ‘ सत्यमाह
वराकी ’ इति तन्मूलमतिमहतीं कथामकरोत् । तत्रैतावन्मयाऽवगतम् ।
त्वं किल शौनकः शूद्रकः कामपालश्चाभिन्नः । बन्धमती विनयवती
कान्तिमती चाभिन्ना । वेदिमत्यार्यदासी सोमदेवी चैकैव । हंसावली
शूरसेना सुलोचना चानन्या । नन्दिनी रङ्गपतकेन्द्रसेना चापृथग्भूता ।
या किल शौनकावस्थायामग्निताक्षिकमात्मसात्कृता गोपकन्या सैव
किल्यार्यदासी पुनश्चाद्य तारावलीत्यभूवम् । बालश्च किल शूद्रकावस्थे
त्यार्यदास्यवस्थायां मय्युद्भूत् । अवध्यत च विनयवत्या स्नेहवासनया ।
स तु तस्यां कान्तिमत्यवस्थायामद्योद्भूत् । एवमनेकमृत्युमुखपश्चिदं
दैवान्मयोपलब्धं तमेकपिङ्गादेशाद्वने तपस्यतो राजहंसस्य देव्यै वसुमत्यै
तत्सुतस्य भाविचक्रवर्तिनो राजवाहनस्य परिचर्यार्थं समर्प्य गुरुभि-
रभ्यनुज्ञाता कृतान्तयोगात्कृतान्तमुखभ्रष्टस्य ते गदपद्मशुश्रूषार्थ-
मागताऽस्मि’ इति ।

तच्छ्रुत्वा तामनेकजन्मरमणीमिसकुदाश्लिष्य हर्षाश्रुमुखो मुहुर्मुहुः
सान्त्वयित्वा तत्प्रभावदर्शिते महति मन्दिरेऽहर्निशं भूमिदुर्लभान्मो-

बालकम् । अलकेश्वरस्य कुबेरस्य । आस्थानीं सभाम् । ‘ आस्थानी क्लीबमास्था-
नम् ’ इत्यमरः । हरसखेन कुबेरेण । बाले कन्ये इति संबोधनं प्रथमम् । बालेऽस्मिन्निति
अस्मिन्बालक इत्यर्थः । भावः स्नेहः । औरस उरसि भवस्तस्मिन् । पुत्र इति यावत् ।
वत्सलता स्नेहः । वराकी कृपार्हा । तन्मूला बालकमूलम् । तत्रेति । त्वं काम-
पालः । त्रिष्वपि जन्मसु नास्त्रैव भिन्नः न तु स्वरूपेणेति । शौनकावस्थायां बन्धुमती
वेदिमती हंसावली नन्दिन्यश्चतस्रः । शूद्रकावस्थायां विनयवत्यार्यदासी शूरसेना
रङ्गपताका । कामपालावस्थायां कान्तिमती सोमदेवी सुलोचनेन्द्रसेना । एतादित्यो-
ऽभिन्नाः । एवम् । इत्यर्थः । वेदिमतीप्रभृतयस्तिस्रोऽप्याभिन्नाः । हंसावलीप्रभृत-
यस्तिस्रोऽप्यभिन्नाः । नन्दिनीमुखाः तिस्राऽप्यभिन्नाः । शौनकावस्थायाम् । आत्म-
सात्कृता परिणीतेत्यर्थः । अनेकमृत्युमुखेत्यत्र ‘ कान्तिमतीसखीभिः क्रीडागिरौ स्थकं
शचर्या च शमशाने ’ इति भूषणा । एकपिङ्गादेशात्कुबेरादेशात् । कृतान्तयोगादैवयोगात् ।
कृतान्तमुखभ्रष्टस्य यममुखनिर्गतस्य । ‘ कृतान्तो यमसिद्धान्तदैवाकुशलकर्मसु । ’
इत्यमरः । तत्प्रभावदर्शिते तारावलीसामर्थ्यप्रकटीकृते । अहर्निशं दिवारात्रम् ।

गानन्वभूवम् । द्वित्राणि दिनान्यतिक्रम्य मत्तकाशिनीं तामवादि-
षम्—‘ प्रिये प्रत्यपकृत्य मत्प्राणद्रोहेणश्चण्डसिंहस्य वैरनिर्यातन-
सुखमनुबभूषामि ’ इति । तथा सस्मितमभिहितम्—‘ एहि कान्त,
कान्तिमतीदर्शनाय नयामि त्वाम् ’ इति । स्थितेऽर्धरात्रे राज्ञो वास-
गृहमनीये । ततस्तच्छिरोभागवर्तिनीमादायासियाष्टिं प्रबोध्यैनं प्रस्फुरन्त-
मब्रवम्—‘ अहमस्मि भवज्जामाता भवदनुमत्या विना तव कन्या-
भिषर्षी । तमपराधमनुवृत्त्या प्रमार्ष्टुमागतः ’ इति । सोऽतिभीतो मामभि-
प्रणम्याह—‘ अहमेव मूढोऽपराद्धः, यस्तव दुहितृसंसर्गानुग्राहिणो
ग्रहग्रस्त इवात्क्रान्तसीमा समादिष्टवान्वधम् । तदास्ता कान्तिमती,
राज्यमिदं मम च जीवितमप्यद्यप्रभृति भवैर्दधीनम् ’ इत्यवादीत् । अथा-
परेद्युः प्रकृतिमण्डलं संनिपात्य विधिवदात्मजायाः पाणिमग्राहयत् ।
अश्रावयच्च तनयवार्तां तारावलीं कान्तिमत्यै, सोमदेवीमुखोचनेन्द्र-
सेनाभ्यश्च पूर्वजातिवृत्तान्तम् । इत्थमहं मन्त्रिपदापदेशं यौवराज्यमनु-
भवन्विहरामि विलासिनीभिः ’ इति ।

स एवं मादृशोऽपि जन्तौ परिचर्यानुबन्धी बन्धुरेकः सर्वभूतानाम-
लसकेन स्वर्गते श्वशुरे, ज्यायसि च श्याले चण्डघोषनाग्निं स्त्रोष्यति-
प्रसङ्गात्प्रागेव क्षयक्षीणायुषि, पञ्चवर्षदेशीयं सिंहघोषनामानं कुमार-

मत्तकाशिनीमुत्तमां स्त्रियम् । अवादिषमवाचम् । प्रत्यपकृत्य प्रत्यपकारं कृत्वेत्यर्थः ।
वैरनिर्यातनं वैरशुद्धिः । अनुबभूषाम्यनुभवितुमिच्छामि । तथा तारावत्या ।
वासगृहं गर्भागारम् । तत इति । एनं चण्डसिंहम् । प्रस्फुरन्तं कम्पमानम् ।
अनुवृत्त्या सेवया । प्रमार्ष्टुं दूरीकर्तुम् । अपराधः कृतापराधः । दुहितृसंसर्गानुग्राहिणः
कन्यासंसर्गकृपाकर्तुः । उक्रान्तसीमोज्झितमर्यादः । कान्तिमती कन्या । अथेति ।
प्रकृतिमण्डलं प्रजासमूहम् । मन्त्रिपदस्यापदेशो मिषम् । स एवमिति पूर्णभद्रोक्तिः ।
परिचर्यानुबन्धी रोवानुबन्धी । अलसकेन क्षयेण । ‘ क्षयस्त्रलसको मतः ’ इति
वैजयन्ती । ज्यायसि ज्येष्ठे । श्याले पत्नीभ्रातरि । ‘ श्यालाः स्युर्भ्रातरः पत्न्याः ’
इत्यमरः । अतिप्रसङ्गादतियोगादत्यन्तालसके रित्यर्थः । ‘ अतियोगवियोगाद्वा क्षयो भवति
जन्मिनः ’ इति निदानम् । पञ्चवर्षदेशीयमीषदसमाप्तपञ्चवर्षदशम् । ‘ ईषदसमाप्तौ
कल्पव्देदशदेशीयरः ’ इति देशीयप्रत्ययः । यौवनेन्मादिनस्तास्योन्मादवतः ।

मम्यषेचयत् । अवर्धयच्च विधिनैनं स साधुः । तस्याद्य यौवनोन्मादिनः
पैशुन्यवादिनो दुर्मन्त्रिणः कतिविदासन्नन्तरङ्गमूताः । तैः किलासावि-
त्यमग्राह्यत—‘ प्रसह्यैव स्वसा तवामुना भुजङ्गेन संगृहीता । पुनः
प्रसुप्ते राजनि प्रहर्तुमुद्यतासिरासीत् । तेनास्मै तत्क्षणप्रबुद्धेन भास्याऽनु-
नीय दत्ता कन्या । तं च देवज्येष्ठं चण्डघोषं विषेण हत्वा बालोऽय-
मसमर्थ इति त्वमद्यापि प्रकृतिविश्रम्भणायोपेक्षितः । क्षिणोति च
पुरा स कृतघ्नो भवन्तम् । तमेवान्तकपुरमभिगमयितुं यतस्व ’ इति ।
स तथा दूषितोऽपि यक्षिणीभयान्नामुष्मिन्पापमाचरितुमशक्त् । एषु
किल दिवसेष्वयथापूर्वमाकृतौ कान्तिमत्याः समुपलक्ष्य राजमहिषी
सुलक्षणा नाम सप्रणयमपृच्छत्—‘ देवि नाहमयथातथ्येन विप्र-
लम्भनीया । कथय तथ्यं केनेदमयथापूर्वमाननारविन्दे तवैषु वासरेषु ’
इति । सा त्ववादीत्—‘ भद्रे स्मरसि किमद्याप्ययथातथ्येन किञ्चिन्मयो-
क्तपूर्वम् । सखी मे तारावली सपत्नी च किमपि कलुषिताशया
रहसि भर्त्रा मद्गोत्रापदिष्टा प्रणयमप्युपेक्ष्य प्रणम्यमानाऽप्यस्मा-
मिरुपोढमत्सरा प्रावसत् । अवसीदति च नः पतिः । अतो मे
दौर्मनस्यम् ’ इति । तत्प्रायेणैकान्ते सुलक्षणया कान्ताय कथितम् ।

पैशुन्यं दौर्जन्यम् । दुष्टजनोचितमित्यर्थः । तद्वदन्तीति तथा । दुर्मन्त्रिणो दुष्टप्रधानाः ।
अन्तरङ्गभूता आसतराः । अग्राह्यत अवोध्यतेत्यर्थः । अमुनेति मामुद्दिश्योक्तिः ।
भुजङ्गेन विटेन । उद्यतासिरूर्ध्वकृतखड्गः । अनुनीय सान्त्वयित्वा । विश्रम्भणं
विश्वासः । क्षिणोति च पुरा । क्षयिष्यतीत्यर्थः । ‘ यावत्पुरानिपातयोर्लट् ’ । भवन्तं
सिद्धघोषम् । अभिगमयितुं प्रापयितुम् । दूषितो भेदितः । अमुष्मिन्कन्यादूषके । पापं
हननरूपम् । अयथापूर्वमयथाभावम् । नवीनमित्यर्थः । आकृतौ शरीरे । यथातथं
वास्तवं तस्याभावः तेन अयथातथ्येन । असत्येनेत्यर्थः । विप्रलम्भनीया प्रतारणी-
येत्यर्थः । तथ्यं सत्यम् । सा कान्तिमती । भद्रे इति सुलक्षणासंबोधनम् । कलुषिताशया
मलिनचित्तबुद्धिः । मद्गोत्रापदिष्टा मन्त्राऽऽहूताः । गोत्रं नाम्नि कुलेऽचले’ इति वैजयन्ती ।
प्रणयं प्रीतिम् । उपोढमत्सरा प्ररूढद्वेषा । दौर्मनस्यं दौर्श्चित्यम् । प्रायेण बहुत्येन ।

१ देवान्तक्षण. २ प्रभावात्; प्रभावभयात्. ३ अयथापूर्वम्. ४ अयाथातथ्येन.
आननारविन्दम्. ५ अभ्युपेक्ष्य.

अथासौ निर्भयोऽथ प्रियतमाविरहपाण्डुभिरवयवैर्धैर्यस्तम्भिताश्रुपर्याकुलेन
चक्षुषोष्मश्वासशोषिताभिरिवानतिपेशलाभिर्वाग्मिर्वियोगं दर्शयन्तं कथ-
मपि राजकुले कार्याणि कारयन्तं, पूर्वसंकेतितैः पुरुषैरभिग्राह्याबन्धयत् ।
तस्य किल स्थाने स्थाने दोषानुद्धोष्य तथोद्धरणीये चक्षुषी यथा
तन्मूलमेवास्य मरणं भवेत् ' इति । अतोऽत्रैकान्ते यथेष्टमश्रु मुक्त्वा
तस्य साधोः पुरः प्राणान्मोक्तुकामो बध्नामि परिकरम् ' इति ।

मयाऽपि तत्पितृव्यसनमाकर्ण्य पर्यश्रुणा सोऽभिहितः—' सौम्य,
किं तव गोपायित्वा । यस्तस्य सुतो यक्षकन्यया देवस्य राजवाहनस्य
पादशुश्रूषार्थं देव्या वसुमत्या हस्तन्यासः कृतः सोऽहमस्मि ।
शक्यमि सहस्रमपि सुभयानामुदायुधानां हत्वा पितरं मोचयि-
तुम् । अपि तु संकुले यदि कश्चित्पातयेत्तदङ्गे शस्त्रिकां सर्व एव
मे यत्नो भस्मनि हुतमिव भवेत् ' इति । अनवसितवचन एव
मयि महानाशीविषः प्राकाररन्ध्रेणोदैरयच्छिरः । तमहं मन्त्रौ-
षधिव्रलेनाभिगृह्य पूर्णपद्मव्रतम्—' पद्म सिद्धं नः समीहितम् ।
अनेन तातमलक्ष्यमाणः संकुले यदृच्छया पतितेन नाम दंशयित्वा
तथा विषं स्तम्भयेयं यथा मृत इत्युदास्येत । त्वया तु मुक्तसाध्व-
सेन माता मे बोधयितव्या—' यो यक्ष्या वने देव्या वसुमत्या हस्ता-
पितो युष्मत्सूनुः सोऽनुप्राप्तः पितुरवस्थां मदुपलभ्य बुद्धिबलादि-
त्यमाचरिष्यति । त्वया तु मुक्तत्रासया राज्ञे प्रेषणीयम्—' एष खलु

अथेति । ' अथ त्वस्त्रीमुखात्तारावलीकामपालयोर्वियोगश्रवणोत्तरम् ' इति
भूषणा । असौ राजा । धैर्येण स्तम्भितान्दश्रुणि तैः पर्याकुलेन । अनतिपेशलाभिरननि-
कोमलाभिः । पूर्वसंकेतितैः प्रागेव मान्त्रितैः । अभिग्राह्य ग्राहयित्वा । उद्धोषोद्धोष्य ।
उद्धरणीये निष्कासनीये । मोक्तुकामस्यक्तुकामः । ' लुप्तेदवश्यमः कृत्ये तुष्काम-
मनसोरपि । समो वा हितततयोर्मोसस्य पचियुज्ज्वलोः ॥ ' इति मकारलोपः । पर्यश्रुणा
कृतरोदनेन । हस्तन्यासो हस्तनिक्षेपः । उदायुधानामुद्यतशस्त्राणाम् । संकुले संबाधे ।
तदङ्गं पितुरङ्गे । अनवसितवचनेऽसमाप्तवचने । आशीविषः सर्पः । आशिषि विषमस्य ।
पृषोदरादित्वादीर्घसलोपौ । उदैरयत् । लघ्वमकरोदित्यर्थः । समीहितं वाञ्छि-
तम् । यदृच्छया दैवेन । स्तम्भयेयं स्तम्भितं करिष्ये । त्वया पूर्णभस्मेण ।
मुक्तसाध्वसेन त्यक्तभयेन । मदुपलभ्य मत्तो ज्ञात्वा । निग्राह्यो निग्रहीतव्यः ।

क्षत्रधर्मो यद्वन्धुरबन्धुर्वा दुष्टः स निरपेक्षं निग्राह्य इति । स्त्रीधर्म-
श्रेष्ठं यददुष्टस्य दुष्टस्य वा भर्तुर्गतिर्गन्तव्येति । तदहममुनैव सह
चितामिमारोक्ष्यामि । युर्वतिजनानुकूलः पश्चिमो विधिरनुज्ञातव्यः '
इति । स एवं निषेदितो नियतमनुज्ञास्यति । ततः स्वमेवागारमानीय
काण्डपटीपरिक्षिप्ते विविक्तोद्देशे दर्भसंस्तरणमधिशाय्य स्वयं कृतानु-
मरणमण्डनया त्वया च तत्र संनिधेयम् । अहं च बाह्यकक्षागतस्वया
प्रवेशयिष्ये । ततः पितरमुज्जीव्य तदभिरुचितेनाभ्युपायेन चेष्टि-
ष्यामहे ' इति । स ' तथा ' इति हृष्टतरस्तूर्णमगमत् ।

अहं तु घोषणास्थाने चिञ्चावृक्षं धैनतरविपुलशाखमारुह्य गूढतनु-
रतिष्ठम् । आरूढश्च लोको यथायथमुच्चैःस्थानानि । उच्चावच-
प्रैलापाः प्रस्तुताः । तावन्मे पितरं तस्करमिव पश्चाद्द्वभुजमुद्धुरध्वनि-
महाजनानुयातमानीय मदभ्यास एव स्थापयित्वा मातङ्गस्त्रिरघो-
षयत्—' एष मन्त्री कामपालो राज्यलोभाद्धर्तारं चण्डसिंहं,
युवराजं चण्डवोषं च विषान्तेनोपांशु हत्वा पुनर्देवोऽपि सिंहघोषः
पूर्णयौवनं इत्यमुष्मिन्पापमाचरिष्यन्विश्वासाद्रहस्यभूमौ पुनरमात्यं
शिवनागमाहूय स्थूणमङ्गारवर्षं च राजवधायोपजप्य तैः स्वाभिभवत्या
विवृतगुह्यो राज्यकामुकस्य ब्राह्मणस्यान्वतमसप्रवेशो न्याय्य इति
प्राड्विवाकवाक्यादक्षुरद्धणाय नीयते । पुनरन्योऽपि यदि स्यादन्याय-

युवतिजनानुकूलः स्त्रीलोकानुगुणः । ' अभिजनानुरूपः ' इति पाठे वेशानुरूप इत्यर्थः ।
इततिर्गोत्रजननकुलान्यभिजनान्वयौ ' इत्यमरः । पश्चिमश्चरमः । काण्डपटीपरिक्षिप्ते
तिरस्करिणीपरिवृत्ते । ' अपटी काण्डपटः स्यात्प्रतिस्तीरा जवन्त्यपि । तिरस्करिणी '
इति हैमः । दर्भसंस्तरणं दर्भास्तरणम् । बाह्यकक्षां वहिःप्रकोष्ठः । तदभिरुचितेन
पितुरभिमतम् । स पूर्णभद्रः । तूर्णं स्तरम् । अहमिति । घोषणास्थाने डिण्डिम-
स्थले । गूढतनुगुप्तशरीरः । उच्चावचप्रैलापा उच्चनीचवचनानि । उद्धुरध्वनौति क्रिया-
विशेषणं महाजनविशेषणं वा । मदभ्यासे मत्समीपे । मातङ्गश्चण्डालः । उपांशु
रहसि । अमुष्मिन्सहस्रोपे । शिवनागं तन्नामानम् । स्थूणमङ्गारवर्षं चेति द्वावप्य-
मात्यौ । उपजप्य भेदं कृत्वा । तैर्मन्त्रिभिः । विवृतगुह्यः प्रकटीकृतमन्त्रः । अन्धं
च तत्तमश्चान्धतमसम् । ' अवसमन्धेभ्यस्तमसः ' इत्यच् । प्राड्विवाको व्यवहार-
निर्णायकः । ' द्रष्टरि व्यवहाराणां प्राड्विवाकक्षदर्शकौ ' इत्यमरः । अक्षुद्धरणाय

वृत्तिरूपमप्येव यथार्हेण दण्डेन योजयिष्यति देवः ' इति । श्रुत्वै-
तद्द्वन्द्वकलकले महाजने पितुरङ्गे प्रदीप्तशिरसमाशीविषं न्यक्षिपम् ।
अहं च भीतो नामावप्लुत्य तत्रैव जनानुश्रीनः क्रुद्धव्यालदष्टस्य
तातस्य विहितजीवरक्षो विषं क्षणादस्तम्भयम् । अपतञ्च स भूमौ
मृतकल्पः । प्रालम्बं च—' सत्यमिदं राजावमानिनं दैवो दण्ड एव स्पृश-
तीति । यद्यमक्षिभ्यामवनिपेन विनाचिकीर्षितः प्राणैरेव वियोजितो
विधिना ' इति । मदुक्तं च केचिदन्वमन्यन्त, अपरे पुननिर्निन्दुः ।
दर्शकरस्तु तमपि चण्डालं दष्टाऽऽरूढत्रासदुतलोकदत्तमार्गः प्राद्ववत् ।

अथ मदम्बा पूर्णमद्रबोधितार्था तादृशेऽपि व्यसने नाति-
विह्वला कुलपरिननानुयाता पद्भ्यामेव धीरमागत्य मत्पितुरुत्तमाङ्ग-
मुत्सङ्ग धारयन्त्यासित्वा राज्ञे समादिशत्—' एष मे पतिस्तवाप-
कर्ता न वेति दैवमेव जानाति । न मेऽनयाऽस्ति चिन्तया फलम् ।
अस्य तु पाणिग्राहकस्य गतिमननुप्रपद्यमाना भवत्कुलं कलङ्कयेयम् ।
अतोऽनुमन्तुमर्हसि मर्त्रा सह चिताधिरोहणाय माम् ' इति ।
श्रुत्वा चैतत्प्रीतियुक्तः समादिक्षत्क्षितीश्वरः—' क्रियतां कुलो-
चितः संस्कारः । उत्सवोत्तरं च पश्चिमं विधिसंस्कारमनुभवतु
मे मगिनीपतिः ' इति । चण्डाले तु मत्प्रतिषिद्धसकलमन्त्र-
वादिप्रयासे संस्थिते ' कामपालोऽपि कालदष्ट एव ' इति स्वभवनोप-
नयनमुप्य स्वमाहात्म्यप्रकाशनाय महीपतिरन्वमंस्त । आनीतश्च

नेत्रोत्पाटनाय । अन्यायशत्रुतरन्यायकर्ता । आशीविष सर्पम् । भीतो नाम मिथ्यैव
भयं प्राप्त इति । अवप्लुत्योद्भूय । जनादनुलीनो लोकादुत्तः । ' अन्तर्धौ येनादर्शन-
मिच्छति ' इत्यपादानम् । अस्तम्भयं स्तम्भितवान् । देवानामयं दैवः । अवनिपेन
राज्ञः । अक्षिभ्यां विना हतनयन इत्यर्थः । चिकीर्षितः कर्तुमिष्टः । दर्व्याकारः फणः एव
करो यस्य । प्रहारसाधनत्वात् । दर्वी फणां करोतीति वा दर्वीकरः सर्पः । रूढो जात-
स्त्रासो भयं तेन द्रुतः पलायितो यो लोकास्तेन दत्तो मार्गो यस्येति स तथा ।
अथेति । व्यसने दुःखे । नातिविह्वला न तिब्यकुला । उत्तमाङ्गं शिरः । अननु-
प्रपद्यमानाऽप्राप्तवती । कलङ्कयेयं कलङ्कितं करिष्यामि । समादिक्षत् । आज्ञापया-
मासेत्यर्थः । मन्त्रवादिनां गार्हपत्यकानाम् । संस्थिते मरणं प्राप्ते । कालदष्टो मृत इति
यावत् । अमुष्य कामपालस्य । स्वमाहात्म्यप्रकाशनाय स्वधार्मिकत्वकीर्तिप्राप्त्यर्थम् ।

१ शिखम्. २ व्यक्षि०. ३ जनादनुलीनः, जनदुपलीनः. ४ एष. ५ अल्पपरिजना०.
६ सधीरम्. ७ समादिशत्. ८ देवो जानाति. ९ प्रतिसमादिशत्. १० उत्सवान्तरम्.
११ नीतश्च.

पिता मे विविक्तायां भूमौ दर्भशय्यामभिशास्य स्थिताऽभूत् । अथ
मदम्बा मरणमण्डनमनुष्ठाय सकरुणं सन्वीरामन्व्य मूर्खपितृभ्यः
भवनदेवतां यत्नेनैवारितपरिजनाक्रान्दिता पितुं शरणस्थानमेवाविति
प्राविशत् । तत्र च पूर्वमेव पूर्णमद्वेषस्यापितेन न मया वैतरेयतां
गतेन निर्विषीकृतं भर्तागमैस्त । तद्वत्तया भवः पापः सर्वपापही
प्रणिपत्य मां च मुहुर्मुहुः प्रस्तुतस्तनी परिपश्यत्युत्तमः । तद्वत्तया-
दत्—‘ पुत्र योऽसि जातमात्रः पापया यथा प्रतिपन्नः स त्विह-
र्भमेवं मामतिनिर्वृणामनुगृह्णामि । अथर्वेव निपराश्रयः मे भवतिता ।
युक्तमस्य प्रत्यानयनमन्तकाननात् । कृपा खलु तारावली या त्वायुष-
लभ्यापि तत्त्वतः कुबेराद् असमर्प्य मलयमर्पितवती देवैः ननुमस्यै ।
सैव वा सदृशकारिणी । न हि तादृशाद्व्याप्यद्वेषिता माहेशो
जनोऽल्पपुण्यस्तवार्हति कलप्रलापामृतानि कर्णाभ्यां पातुम् । एहि
परिष्वजस्व ’ इति भूयो भूयः शिरसि जिघ्रन्त्यङ्गमारापयन्ती तारा-
वलीं गर्हयन्ती आलिङ्गयन्त्यश्रुभिरभिषिञ्चन्ती चैतकम्पिताङ्गयष्टि-
रन्यादृश्येव क्षणमजनिष्ट । जनयिताऽपि मे जरतादिव स्वर्गम्,
तादृशाद्व्यसनात्तथाभूतमभ्युदयमारूढः पूर्णमद्वेषेण विस्तरेण यथा-
वृत्तान्तमावेदितो भगवतो मधवतोऽपि भाग्यवन्तमात्मानमजीगणत् ।
मनागिवै च मत्संचन्वमाख्याय हर्षविस्मितात्मनोः पित्रोरकथयम्—
‘ आज्ञापयतं काऽद्य नः प्रतिपत्तिः । ’ पिता मे प्राब्रवीत्—‘ अस्त

अन्वमंस्तानुमेदितवान् । विविक्तायां विजनायाम् । अर्थात् । मरणमण्डने मरण-
कालौचित्यमूषणम् । वैतरेयतां गच्छताम् । प्रस्तुतस्तनी स्तनपयःस्तनी । जात उत्पन्न एव
जातमात्रः । निर्वृणां निष्कृषाम् । प्रत्यानयनं पराहृत्यानयनम् । अन्तकाननाद्यमनुज्ञात् ।
कृपा कठिना । सदृशकारिणी युक्तकारिणी । कलो मञ्जुलो यः प्रलापः शिदुशब्दः स
एवमद्वेषः । गर्हयन्ती बिन्दन्ती । उत्कम्पिताङ्गयष्टिर्जातोत्कम्पशरीरा । अन्यदृश्ये-
वान्यसमा । ‘ तथादिषु ह्योऽनालोचने कथ ’ इति सूत्रे ‘ सामान्ययोश्च ’ इति
शक्त्यात् ह्योः कञ् । ‘ आ सर्वतः ’ इत्यात्वम् । तादृशाद्व्यसनाभ्रेत्रोत्पादनादि-
रूपाद् दुःखात् । तथाभूतं पुनर्जीवनपुनर्मिलनरूपम् । मधवत इन्द्रादपि भाग्य-
वन्तम् । मनागल्पम् । हर्षेण विस्मित आत्मा ययोः । प्रतिपत्तिः कर्तव्यता ।

१ संस्तरमभिशासनः, २ यत्नेन विचार्य परिजनाक्रान्दिमानि, ३ अस्मादृशः, ४ अन्धादृशीषः,

गृहमेवेदमस्य दीनमतिविशालप्राकारवलयमक्षर्योयुधस्थानम् । अलङ्घ्य-
तमा च गुप्तिः । उपकृताश्च मयाऽतिबहवः सन्ति सामन्ताः । प्रकृ-
तयश्च भूयन्त्या न मे व्यसनमनुरुध्यन्ते । सुमटानां चानेकसहस्रमस्त्येव
समुहत्पुत्रदारम् । अतोऽनेन कतिपयान्यहानि स्थित्वा बाह्याभ्यन्त-
रङ्गान्कोषान् प्रविश्यामः । वृषितांश्च संगृह्य प्रोत्साह्यास्य प्रकृत्य-
मित्रानुत्थाप्य सहजांश्च द्विषः दुर्दान्तमेनमुच्छेत्स्यामः । इति । ' को
दोषः । तथाऽस्तु ' इति तातस्य मतमन्वमसि ।

तथाऽस्मासु प्रतिविधाय तिष्ठत्सु राजाऽपि विज्ञापितोदन्तो जातानुतापः
पारश्रामिकान्प्रयोगान्प्रायः प्रायुङ्क्त । ते चास्माभिः प्रत्यहमहन्यन्त ।
अस्मिन्नेवावकाशे पूर्णमद्रमुखाच्च राज्ञः शय्यास्थानमवगम्य तदैव स्वोदव-
सितमित्तिकोणादारभ्योरगास्थेन सुरङ्गामकार्षम् । गता च सा भूमिस्वर्ग-
कल्पमनल्पकन्यकाजनं कमप्युद्देशम् । अव्यथिष्ट च दृष्ट्वैव स मां नारीजनः ।
तत्र काचिदिन्दुकलेव स्वलावण्येन रसातलान्धकारं निर्धुनाना विग्रहिणीव
देवी विश्वंभरा हरगृहिणीवासुरविजयायावतीर्णा पातालमागता गृहिणीव
भगवतः कुसुमधन्वनः राजलक्ष्मीरिवानेकदुर्नृपदर्शनपरिहाराय मही-
विवरं प्रविष्टा निष्टसकनकपुत्रिकेवावदातव्रान्तिः कन्यका चन्दन-
लतेव मलयमारुतेन महर्शनेनोदकम्पत । तथाभूते च तस्मिन्नङ्गना-

अतिविशालप्राकारवलयमतिविस्तीर्णवरणभित्तिमण्डलम् । अक्षय्यः युधस्थानमपरिमिता-
युधग्रहम् । गुप्तिर्गोपनम् । प्रकृतयः प्रजाः । सुमटानां वीराणाम् । सुददः संबन्धिनः
दाराः स्त्रियस्तैः सह वर्तमानम् । बाह्याभ्यन्तरङ्गान्बहिरङ्गानन्तरङ्गाश्च । प्रोत्साह्य
प्रोत्साह्यतो विधाय । दुर्दान्तं दुःखेन दमनीयम् । तथेति । प्रतिविधाय प्रतिविधानं
कृत्वा । उदन्तो वार्ता । पारश्रामिकान्परश्रामे भवान् । प्रयोगान् कटकप्रेषणादि-
रूपान् । अत्र मितक्षारयां विज्ञानेश्वरः—' उपकृताः रिमासीत राष्ट्रं चास्योपपीडयेत् ।
वृषयेबास्य सततं यवसाक्षोदकेन्धनम् ॥ ' इति । प्रायो बहुलान् । ' बहुलं प्रयुक्त-
वानित्यर्थः ' इति भूषणा । अवकाशोऽवसरे । स्वोदवसितं स्वग्रहम् । भूम्यां स्वर्गः
भूमिस्वर्गः तस्मादीषन्न्यूनः भूमिस्वर्गकल्पः तम् । अनल्पः कन्यकाजनः यस्मिन् तम् ।
उद्देशं प्रदेशम् । रसातलान्धकारं पातालान्धकारम् । ' निर्धुनाना अतितरां निर-
स्यन्ती ' इति भूषणा । विग्रहिणी शरीरधारिणी । विश्वंभरा पृथ्वी । हरगृहिणीव
बुधैव । दुर्नृपदर्शनपरिहाराय दुष्टराजावलोकनपरिहाराय । निष्टसा संतापिता ।
कनकपुत्रिका सुवर्णपुत्रिका । अङ्गनासमाजे कीदृशदे । ' पशतां समञ्जोऽन्वेषः

समाजे कुसुमितेव काशयष्टिः पाण्डुशिरसिवा स्यविरा काचिक्करण-
यार्धे निपत्य त्रामदीनमञ्जुत -- ' दीयतामभयदानमस्मा अनन्यशरणाय
स्त्रीननाय । किमसि देवकुमारो दनुजयुद्धतृष्णया रमानन्दे विविक्षुः ।
आज्ञापय कोऽसि कस्य हेतोरामतोऽमि ' इति । सा त् मया प्रत्य-
वादि—' सुदत्यः मा स्म भवत्या मैषुः । अहमस्मि द्विजातिवृषात्काम-
पाशदेव्यां कान्तिमत्यामुत्पन्नोऽर्धपालो नाम । सत्यर्थे निजगृहान्नृपगृहं
सुरङ्गयोपमरत्निहान्तरे वो दृष्टवान् । कथयत काः स्य सूर्यं, कथमिह
निवसथ ' इति । सोदञ्जलिरुदीरितवती—' भर्तृदारक भाग्यवत्या वयं
यास्त्वामेभिरेव चक्षुर्भिरनघमद्राक्ष्म । श्रूयताम् । यस्तव मातामहश्चण्ड-
सिंहः तेनास्यां देव्यां लीलावत्यां चण्डघ्नोषः कान्तिमतीत्यपत्यद्वय-
मुदपादि । चण्डघ्नोषस्तु युवराजोऽत्यासङ्गादङ्गनासु राजयक्ष्मणा सुरक्षय-
मगादन्तर्वन्था देव्यामाचारवत्याम् । अमुया चेयं मणिकर्णिका नाम
कन्या प्रसूता । अथ प्रसववेदनया मुक्तजीविताऽऽचारवती पत्युरन्तिकम-
गमत् । अथ देवश्चण्डसिंहो मामाहूयोपह्वरे समाज्ञापयत्—' क्रुद्धिमति
कन्यकेयं कल्याणलक्षणा । तामिमां मालवेन्द्रनन्दनाय दर्पमाराय विधिवद्व-
र्धयित्वा दित्सामि । विभेमि च कान्तिमतीवृत्तान्तादारभ्य कन्यकानां
प्रकाशावस्थापनात् । अत इयमरातिव्यसनाय कारिते महति भूमि-
गृहे कृत्रिमशैलगर्भोत्कीर्णनानामण्डपप्रेक्षागृहे प्रचुरपरिबर्हया भवत्या
समाजोऽथ सधर्मिणाम् । ' इत्यमरः । कुसुमिता संजातकुसुमा । काशयष्टिः ' सरस ' इति प्रसिद्धा । पाण्डुशिरसिजा श्वेतकेशा । अनन्यशरणाय त्वदेकशरणायेत्यर्थः ।
दनुजा दैत्याः । विविक्षुः प्रवेष्टुमिच्छुः । कस्य हेतोः किमर्थमित्यर्थः । सुदत्य इति
सर्वाभिप्रायेण संबोधनम् । शोभना दन्ता यस्याः सा सुदती । ' वयसि दन्तस्य
दत् ' इति दन्नादेशः समासान्तः । द्विजातिवृषात् ब्राह्मणप्रेषात् । सत्यर्थे कार्यवस्तुनि
सतीत्यर्थः । सुरङ्गया भूम्यन्तर्मागैण । सा वृद्धा । उदञ्जलिः बद्धाञ्जलिः । उदीरितवत्युक्त-
वती । अनघं निष्पापम् । अद्राक्ष्म दृष्टव्यः । उदपाद्युत्पादितवान् । ' चिण् ते
पदः ' इति कर्तरि चिण् । राजयक्ष्मा क्षयरोगः । सुरक्षयं देवगृहम् । स्वर्गमित्यर्थः ।
अन्तर्वन्था गर्भिण्याम् । अन्तरस्त्यस्यां गर्भः । ' अन्तर्वन्तपितवतोर्नुक् ' इति साधुः ।
अथेति । उपह्वरे रहसि । विधिवद्विद्युक्तमागैण । दित्सामि दातुमिच्छामि । अराति-
व्यसनाय । वैरिकृतदुःखायेत्यर्थः । कृत्रिमः शैलः पर्वतः तस्य गर्भो मध्यं तत्रोत्कीर्णं
नाना मण्डपा यत्र तादृक् प्रेक्षागृहं नृत्येक्षणगृहम् । प्रचुरपरिबर्हया प्रचुरपरिवारया ।

पेक्षयेताम् । अस्त्यत्र भोभ्यवस्तु वैर्षशतोपमोगेनाप्यक्षयम् ' इति ।
 म तयोवया जेतव्यमग्रहम् द्वैचकुलभित्तावर्धपादं किष्कुविष्कम्भ-
 न्द्रुत्वा तेनेव प्रोक्तं स्थानमिदमस्मान्नीविशत् । इह च नो वसन्तीना
 दाशस्य स्यात् मन्मथयुः । इयं च वत्सा तरुणीभूना । न चाद्यापि
 भवति मन्मथः । यद्यपि नो वितामहेन वर्धभासाय संकल्पिता । त्वद-
 न्यायं प्राणिमन्मथं विषं गर्भयेत् नूनमिता स्वमात्रा तवैव जायात्वेन
 नमस्कृतम् । तत्तु प्राश्नरूपं चित्त्यतां कुमारणीव ' इति । तां पुन-
 गोत्तमम्भः प्रपन्नं सानुगृहे किमपि कार्यं साधयित्वा प्रतिनिवृत्तो
 युष्मासु यथाहं प्रतिपत्सं ' इति । तेनैव दीपदर्शितचिलपथेन गत्वा
 स्थितेऽवर्षात्रे तदवर्षपादं प्रत्युद्धृत्य वामगृहं प्रविष्टो विश्रब्धसुप्तं
 मिहनेपं जीवग्राहमग्रहीषम् । आकृप्य च तमहिमिवाहिशत्रुः स्फुर-
 न्तगर्भुनैव भित्तिरन्ध्रपथेन स्त्रैणमनिविमनैषम् । आनीय च स्वमवन-
 मायमनिगदमादत्तचरणयुगलम्, अवनमितमालिनवदनम्, अश्रुबहलरक्त-
 चक्षुषमेकान्ते जनवित्रोर्ममादर्शयम् । अकथयं च बिलकथाम् । अथ
 पितरौ प्रहृष्टतरो तं निकृष्टाशयं निशास्य बन्धने नियम्य तस्या
 दारिकाया यथार्हेण कर्मणा मां पाणिमग्राहयेताम् । अनाथकं च
 तद्राज्यमस्मदायत्तमेव जातम् । प्रकृतिकोपमयात्तु मन्मात्रा मुमु-
 क्षितोऽपि न मुक्त एव सिंहघोषः । तथास्थिताश्च वयमङ्गराजः

अस्तीति । योग्यं वस्तु । भोगार्हमित्यर्थः । 'क्षय्यमक्षयक्षयम् । ' क्षय्यज्यौ
 शक्यार्थे ' इति निपातः । द्वैचकुलभित्तावङ्गलद्वयपरिमाणायां भित्तौ । अर्धपादं प्रस्तर-
 पिधानम् । किष्कुविष्कम्भं हस्तपरिणादम् । वितास्तिपरिणादं वा । ' किष्कुर्हस्ते वित-
 स्तौ च ' इत्यमरः । 'परिणादस्तु विष्कम्भः' इति वैजयन्ती । अवीविशत् प्रवेशं कार-
 यति स्मेत्यर्थः । समस्ययुरतिक्रान्ताः । प्राप्तरूपं प्रशस्तं प्राप्तं कर्तव्यम् । ' प्रशंसाया
 रूपम् ' । यथाहं यथायोग्यम् । प्रतिपत्स्ये वर्तिष्ये । जीवग्राहं जीवं गृहीत्वेति तथा ।
 'समृत्ताकृतजीवेषु हन्तृन्मग्रहः' इति णमुलु । अहिशत्रुर्गण्डः । स्त्रैणं स्त्रीणां समूहः ।
 'स्त्रीपुसाभ्यां नञ्स्नञौ भवनात्' इति समूहार्थं नञ् । अयः लोहं तस्यैवमायसम् ।
 निगडं शृङ्खला । संदितं बद्धम् । 'बद्धं निगडितं दितम्' इति वैजयन्ती । निकृष्टाशयं
 नीचचित्तम् । आयत्तमधीनम् । प्रकृतयः प्रजाः । मुमुक्षितोऽपि मोक्षुमिष्टोऽपि ।

१ वर्षशतेन. २ तथोक्तम्. ३ अङ्गनभित्ता. ४ प्रसुप्तम्. ५ संवनिता. ६ नितरां हृष्टौ.

७ अनायकम्.

सिंहवर्मा देवपादाना भक्तिमान्कृतकर्मा चेत्यमित्राभियुक्तमेनमभ्यसगम ।
अभूत् च भवत्पादपङ्कजरजोनुग्राह्यः । स चेदानीं भवच्चरगप्रणाम-
प्रायश्चित्तप्रनुतिष्ठतु सर्वदुश्चरितक्षालनमनार्यः सिंहघोषः । इत्यर्थपालः
प्राञ्जलिः प्रणनाय । देवोऽपि राजवाहनः ‘ बहु पराक्रान्तम्, बहुपशुत्ता
च बुद्धिः मुक्तबन्धस्ते श्वशुरः पश्यतु माम् ’ इत्यभिधाय भूयः प्रमत्तिमेव
पश्यन्प्रीतिस्मेरः ‘ प्रस्तूयतां तावदात्मीयं चरितम् ’ इत्याज्ञापयत् ।
इति श्रीदण्डिनः कृतौ दशकुमारचरितेऽर्थपालचरितं नाम चतुर्थ उच्छ्वासः ।

पञ्चमोच्छ्वासः ।

सोऽपि प्रणम्य विज्ञापयामास—‘ देव देवस्यान्वेषणाय दिक्षु
अमन्त्रप्रकषस्यापि विन्ध्यपार्श्वरूढस्य वनस्पतेरधः, परिणतपतङ्ग-
बालपल्लवावतंसिते पश्चिमदिगङ्गनामुखे पल्वलान्मस्युपस्पृश्यांशस्य
संध्यां तमःसमीकृतेषु निम्नोन्नतेषु गन्तुमक्षमः क्षमातले किंसलयै-
स्परचर्य शय्यां शिशयिषमाणः शिरसि कुर्वन्नल्लभम् ’ याऽस्मि-
न्वनस्पतौ वसति देवता सैव मे शरणमस्तु शरारुचक्रचारभीषणायां
शर्वगलदयामशर्वरान्धकारपूराध्मातगभीरगह्वरायामस्यां महाटल्या-
भक्तिमान् भक्तियुक्तः । राजवाहनसंतोषार्थेयमुक्तिः । श्वशुरः पितृव्यश्वशुरः ।
‘ कान्तिमतीसबन्धान्मातुलः ’ इति भूषणा । प्रस्तूयतामुपक्रम्यताम् ।

इति श्रीदशकुमारचरितटीकायां चतुर्थ उच्छ्वासः ।

इदानीं प्रमतिः स्वचरितं वक्तुमुपक्रमते—सोऽपीति । अमन्त्रप्रकषस्यामन्त्रलिहस्य ।
‘ व्योमस्पृशे मेपस्पृशो वा ’ इति भूषणा । ‘ अमन्त्रं मेघो वारिवाहः ’ इति, ‘ योऽदिवौ
द्वे स्त्रियामम्रम् ’ इति नामरः । ‘ सर्वकृलाप्रकरीरेषु कषः ’ इति खन् । ‘ अशर्द्धिपद-
जन्तस्य मुम् ’ इति मुमागमश्च । वनस्पतेरपुष्पवृक्षस्य । ‘ तैरपुष्पाद्जनस्पतिः ’ इत्यमरः ।
परिणतः अस्तामिमुख इत्यर्थः । पतङ्गः मूर्त्युः । स एव बालपल्लवः सोऽवन्मो यस्येति
स तस्मिन् । पल्वलमल्पसरः । ‘ नेशन्तः पल्वलं चाल्पसरः ’ इत्यमरः । उपस्पृश्य
आचम्येत्यर्थः । ‘ उपस्पृशस्तवाचमनम् ’ इत्यमरः । तमःसमीकृतेषु अन्धकारपूर्णकृति-
ष्वित्यर्थः । किंसलयैः पल्लवैः । शिशयिषमाणः शयितुकामः । शरारुचातुकः ।
हिंसकः प्राणीति यावत् । शरारुणां चक्रं समूहस्तस्य चारस्तेन भीषणायाम् ।
शर्वगलो महादेवकण्ठः । शर्वर्या इदं शर्वरम् । आध्मानं पूरितम् । शर्वगलवत्

मेकैकस्य मे प्रसुप्तस्य ' इत्युपधाय वामभुजमशयिषि । ततः क्षणा-
 दवावनिदुर्लभेन स्पर्शेनासुखायिषत् किमाप गात्राणि आह्लादयिषते-
 न्द्रियाणि भ्रम्यमनायिष चान्तरात्मा विशेषतश्च हृषितास्तनुरूहाः
 पर्यस्फुरन्ते दक्षिणभुजः । ' कथं निवम्य ' इति मन्दमन्दमुन्मिषन्नपर्यन्त-
 चन्द्रानुरूपैकम् । शुकृशुकवितानमौक्षिषि । वापतो वलितदृष्टिः
 समया सौधमिति सिधमनाया यिनमभिषिद्धाश्चप्रसुप्ता जनाजन-
 नलक्षयम् । दक्षिणभुजः दक्षिणभुजमिति नानाशक्त्याम्, अमृतपानपद-
 पाण्डुरशयनमनिर्गतम्, आदेवराहदंष्ट्रांस्तुल्यलक्ष्ममस्ततुल्यसागर-
 दुकूलोत्तरीयां भयमनुरागस्तुल्यमिव । अरुणः अरुणावह-
 किरणस्तुल्यमिव । अरुणः अरुणः अरुणः अरुणः अरुणः अरुणः अरुणः अरुणः
 रिश्वभिरिषेत् । अरुणः अरुणः अरुणः अरुणः अरुणः अरुणः अरुणः अरुणः
 अन्तःसप्तपदस्य भुजमिव । अन्तः सप्तपदः अन्तः सप्तपदः अन्तः सप्तपदः
 दधानाम्, ऐरावतमदाकोट्यमिव । ऐरावतः ऐरावतः ऐरावतः ऐरावतः ऐरावतः
 श्यामो वा श्यामः अरुणः अरुणः अरुणः अरुणः अरुणः अरुणः अरुणः अरुणः
 एककक्ष्यैककिनः । उपधाय उपधाय उपधाय उपधाय उपधाय उपधाय उपधाय उपधाय
 नोत्थयः । ' सुखादिभ्यः कनेदेनायाम् ' इति क्यङ् । इति सिध इह । आह्लाद-
 यिषत् । आह्लादः प्रसुप्तस्य । हृषिता दक्षिणभुजः । ' हृषलोमसः ' इति
 डागमः । तनुरूहा लोमानि । दक्षिणभुजस्तन्द् इत्यमरः । वार्जितं च
 कालिदासेन—' तस्या रघोः मूजुष्परिधतायां दुर्धनं मां जेति समाकुलोऽभूत् ।
 वामेतरः संशयमस्य बाहुः देयूरबन्धोच्छ्रयितुर्गतात् ' इति । अच्यो निर्मलः
 चन्द्रातपधन्वा लोकः । छेदकण्यं अङ्गादीपन्त्युनम् । तत्सदृशमित्यर्थः । वितानमुल्लोचम् ।
 ऐंक्ष्वि दृष्टवान् । समया सौधमिति सौधमितेः समीपे । ' समयेत्यन्तिकमध्ययोः ।
 इति सामीप्याथेऽवयवम् । ' अभितःपरितःसमयानिकषा—' इति द्वितीया ।
 विश्रब्धो विश्रस्तः । दक्षिणत इति । पाण्डुरं यनम् । अंसः स्कन्धः तस्मात्स्वस्तं
 दुग्धसागर एव दुकूलोत्तरीयं यस्यास्ताम् । भयमनुरागस्तेन साध्वसमृद्धिता-
 मिव । ' घोरसाध्वसमृद्धिताम् ' इति भूषणा । अरुणस्ताम्रो यः अरुणस्तस्य
 किरणास्त एव बालकिसलयानि तेषां लास्यं नृत्यं तद्धेतुभिः कारणभूतः ।
 परिमलमुद्रहन्ति ते परिमलोद्वाहिनस्तैः । मातरिश्वभिर्वायुभिः । ईश्वरेक्षणं महादेव-
 तृतीयनेत्रम् । संधुक्षयन्तीं वर्धयन्तीम् । अन्तः सुप्तः पट्पदा भ्रमरा यस्मिंस्ततः ।
 ऐरावतस्य यो मदजनितोऽवलेपस्तेनादौ लनां पथाद् अपविद्धां त्यक्ताम् । कल्पवृक्षस्य

कामपि तरुणीमालोकयम् । अतर्क्यं च—‘ क गता सा महादवी कुत
इदमूर्ध्वाण्डैकपालसंपुटोदरोल्लेखी शक्तिध्वजशिखरशूलोत्प्रेषं सौधमा-
गतं, क च तदरण्यस्थलीसमास्तीर्णं पल्लवशयनम्, कुतस्थं चेदमिन्दु-
गमस्ति संधारभासुरं हंसतुलदुकूलशयनम् । एष च को नु शीतरश्मि-
किरणरज्जुदोलापरिभ्रष्टमूर्तिर इवाप्सरोगणः स्वेत्सुतः सुन्दरीजनः का
नेयं देवीवारविन्दहस्ता शरदशशाङ्कुमण्डलमलदुकूलोत्तरच्छदमपिशेते
शयनतलम् । न तावदेषा देवयोषा यतो भन्दमग्निन्दुकिरणैः संवाह्यमाना
कमलिनीव संकुचति । भग्नवृन्तच्युतरसबिन्दुशर्बालतं पाकपाण्डु-
भुतकलमिवोद्भिन्नस्वरौलमालक्ष्यते मण्डस्थलम् । अभिनवयौवनविदाह-
निर्भरोष्मणि कुचतटे वैष्णवमुपैति वर्णकम् । वाससी च परिभोगानुरुपं
धूसरिमाणमादर्शयतः । तदेषा मानुष्येव । दिष्ट्या नानुच्छिद्ययौवना यतः
वीक्षुपर्यमागतः संहता इवावयवा, शस्त्रिभूतमाऽपि पाण्डुतानुविद्धेव
देहच्छविः दन्तपीडानभिज्ञतया नातिविशदरागां भुञ्ज, विद्रुमद्युति-
रधरमणिः अनत्यापूर्णमारक्तमूलं चम्पककुड्मलदलमिव कुलोत्तरं कपोल-
रक्तमयी वल्ली मञ्जरी । वल्ली मञ्जरी स्त्रियौ इत्यमरः । ऊर्ध्वाण्डकपालम् ।
आकाशमित्यर्थः । ‘ अप एव ससज्जीदी तामु वीर्यमथामुजा । तदण्डमभवद्धर्मं
सतलाङ्गुसमग्रमम् ॥ तस्मिन्नेव स्थिते ब्रह्मा तत्रैलोक्यितम् ॥ नखैर्हरणमभिः स
तदण्डे विभिदे समम् ॥ शम्भो रा शकलाभ्यां च दिवं भूमिं न विमम । ’ इति
शतुः । शक्तिध्वजः सेनाधीः । ‘ शक्तिध्वजः कुमारस्तस्य शिखरं तदालम्ब्य तत्र शूलं
तद्वस्तुत्प्रेष उच्छ्वायो न्यम्य यः । ’ इति भूषणा । ‘ सेनाधीः कुमारस्तस्य कुमारः शक्ति-
केतनः ’ इत्यजयः । ‘ शिखरं मण्डपतलमभिर्न वक्ष्यते लोकोः ’ इत्युत्पलः । उत्प्रेष
उक्षतिः । शक्तिध्वजो मण्डपतले शूलमग्रे च यस्य । ‘ अक्षय्यारण्येदमे तुमारं
स्थापयेत्तले । नन्द्यावर्ते इति ख्यातः प्रासादो देवभुमुजाम् ॥ ’ इति लघुदीर्घिका ।
कुतस्थं कुत आगतम् । इन्दुगमस्तयच्छन्दकिरणाः । दोला हिन्दोलिका । शरदि
सर्वं शरदं शशाङ्कुमण्डलमिवामलं दुकूलमुत्तरच्छदो यस्य तत् । देवयोषा देवली ।
संवाह्यमानाऽऽचर्यमाणा । ‘ संवाहनं मर्दनं स्यात् ’ इति कौशः । ‘ यतो निदातो न
देवयोषा । देवानामस्य श्रन्वात् ’ इति भूषणा । कमलिनीवेन्दुकिरणैः संकुचति ।
भग्नवृन्तं नष्टप्रसवबन्धनम् । शर्बालतं नानावर्णम् । अभिनवं ययौवनं तस्य विशिष्टो
यो दाहस्तेन निर्भरोऽतिशयितः कृष्ण यस्मिन् । वर्णकमङ्गरागः । धूसरिमाणं
मलिनत्वम् । संहता मिलिताः । पाण्डुतायामनुविद्धेव स्यूतेव । विद्रुमे प्रवालं
तद्द्युतिस्तत्कान्तिः । अनत्यापूर्णमीषत्पूर्णम् * । कुड्मलदलं मुकुलपत्रम् ।

* ऊर्ध्वसंपुटोः, कपालोल्लेखि. २ किरणरज्जुतरज्जु. ३ ऊर्ध्वलं पर्यङ्कृतलमेतव-
मल...च्छदमपिशेते. ४ निद्राति. ५ दुर्लभोष्मणि. ६ वर्णकः. ७ परीमोग.

तलम्, अनङ्गबाणपातमुक्ताशङ्कं च विश्रब्धमधुरं सुप्यते न चैतद्वक्षः-
स्थलं निर्दयविमर्दविस्तारितमुखस्तनयुगलम् अस्ति चानतिक्रान्त-
शिष्टमर्गादन्तेतो समास्यामासक्तिः । आसक्त्यनुरूपं पुनराश्लिष्टा
यदि स्पर्शपातरवेणैव सह निद्रां प्राप्स्यति । अथाहं न शक्यामि
चानुपश्रित्य शयितुम् । अतो यद्वापि तद्वत् । भाग्यमत्र परीक्षिष्ये ।
इति रससास्पृष्टमेव किमप्याविद्धरागसाध्वसं लक्ष्यमुतः स्थितोऽस्मि ।
साऽपि किमप्युत्कम्पिना रोमोज्झेदवता वामपार्श्वेन मुक्तायमानेन मन्द-
मन्दजम्भितारममन्थराङ्गी त्वङ्गदग्रपक्ष्मणोश्चक्षुरलसतान्ततारकेणा-
नतिपकानिद्राकर्षयित्वापाङ्गपरभागेन युगलेनेपदनिषन्ती त्रासविस्मय-
हर्षरागशङ्काविशेषविभ्रमव्यवहितानि व्रीडान्तराणि कानि कान्यपि
कामेनाद्भुतालभावेनावस्थान्तराणि कार्यमाणा परिजनप्रबोधनोद्यता गिरं
कामावेगपरवशं हृदयमङ्गानि च साध्वसायाससंबन्धमानस्वेदपुलकानि

अनङ्गः कामस्तस्य बाणपातानां मुक्ताः आशङ्का यस्मिन् कर्मेणि तद्यथा तथा । विश्रब्ध-
मधुरं निश्वाससुन्दरम् । निर्दयं यः विमर्दस्तेन विस्तारितं मुखं यस्य तादृक् स्तन-
युगलं यत्र तत् । अनतिक्रान्ता अदूरीकृता शिष्टमर्गादा येनैवंविधं चेतो यस्येति
तस्य । 'अनतिक्रान्ताशिष्टमर्गादन्तेतो धर्मात्मनोऽस्यामासक्तिरत इयं सपुष्पभोग-
योग्येति व्यङ्ग्यम् । तथा च कालिदासः—'असंशयं क्षत्रपरिव्रजसमा यदार्थ-
मस्यामभिलाषि मे मनः' इत्या—इति भूषणा । अथेति । अनुपश्रित्यानालिङ्ग्य ।
स्पृष्टास्पृष्टम् । अल्पस्पर्शमित्यर्थः । राग आसक्तिः । 'आपिन्दे रागसाध्वसे यस्यां
क्रियायाश्च । अनुपनन्त्रालाभाद्भागः । यथेष्टं स्पृष्टं चैतदातरवम् भविष्यतीति
साध्वसम् ।' इति भूषणा । लक्ष्यमुतः सुप्त इवेत्यर्थः । उत्कम्पिनात्क-
म्पनशीलेन । मन्थराङ्गी सुन्दराङ्गी । 'मन्थरौ नम्रसुन्दरौ' इति वैजयन्ती ।
'सालसाङ्गी' इति तु भूषणा । त्वङ्गचलत् । 'त्वग्नि कम्पने' इति धातुः । त्वङ्गदग्रपक्ष्म
यथेरिति त्वङ्गदग्रपक्ष्मणोः । अनतिपक्वा नातिपूर्णा मध्ये विच्छेदाद्या निद्रा तथा
कषायितः आरक्तीकृतः अपाङ्गयोः परभागो गुणोत्कर्षः यस्य तेन । 'अपूर्व-
पुरुषदर्शनात् त्रासः । आगमप्रकारानवबोधोद्विगमयः । तदङ्गसङ्गसुखानुभवादर्थः ।
तत् एव रागः । ततो यथर्थं मां बलात्कारेण करिष्यति स्वाङ्गे ततः किं भवेदिति
शङ्का । ततो भूषणादीनामस्थाने विन्यासः । असस्तमपि वस्त्रं भूषणं वा सस्तमिति
पुनस्तद्देशे स्थाप्यते यथास्थितमपि तद्देशाच्चाक्यते शङ्कापराधीनचित्तेन जनेन ।
'अस्थाने भूषणादीनां विन्यासो विभ्रमो मतः ।' इति रसरत्नहारः । व्रीडा अन्तरा
मध्ये येषां तानि ।' इति भूषणा । कामावेगपरवशं मदनवेगपराधीनम् । 'साध्वसेनाप-
रिचितपुरुषदर्शनेनायासेन तदङ्गसङ्गानुपपीडया संबन्धमानस्वेदपुलकानि । सात्त्विक-
भावाविर्भावादिति भावः ।' इति भूषणा । साध्वसे भयम् । आयासः खेदः । अथ वा

१ शङ्कामुक्तया. २ युगमुकुलम्. ३ उत्कम्पिता. ४ कषायदर्शितरागोपाङ्गपरभागेण.
५ विन्यास. ६ संबन्धमान.

कथं कथमपि निगृह्य सस्पृहेण मधुरकूणितात्रिभागेण मन्दमन्दप्रचारितेन चक्षुषा मदङ्गानि निर्वर्ण्य दूरोत्सर्पितपूर्वकायाऽपि तस्मिन्नेव शयने स-
चकितमशयिष्ठ । अजनिष्ठ मे रागाविष्टचेतसोऽपि किमपि निद्रा । पुनरननु-
कूलस्पर्शदुःखायत्तगात्रः प्राबुध्ये । प्रबुद्धस्य च मे सैव महात्मी तदेव
तरुतलं स एव पत्रास्तरोऽभूत् । विभावरी न व्यभासीत् । अमूच्छ मे
मनसि—‘ किमयं स्वप्नः किं विप्रलम्भो वा किमियमासुरी देवी वा
काऽपि माया । यद्भावि तद्भवतु । नाहमिदं तत्त्वतो नैवबुध्य मोक्ष्यामि
भूमिशय्याम् । यावदायुरत्रत्यायै देवतायै प्रतिशयितो भवामि ’ इति
निश्चितमतिरतिष्ठम् ।

अथाविर्भूय काऽपि रविकरामितसकुवलयदामतान्ताङ्गयाष्टिः क्लिष्ट-
निममनोत्तरीया निरलक्तकरूक्षपाटलेन निःश्वसोष्मजर्जरितत्विषा
दन्तच्छेदेन वमन्तीव कपिलधूमधूत्रं निरहानलम्, अनवरतसलिलवारा-
विसर्जनाद्गुहिरावशेषमिव लोहिततरं द्वितयमक्षोरुदहन्ती कुल-
चारित्रवन्यनपाशविभ्रमेणैकवर्णीभूनेन केशपाशेन नीलाशुङ्कचीर-
चूडिकापरिवृता पतिव्रतापताकेव संचरन्ती क्षामक्षामाऽपि देवतानुभावा-
दुत्तिक्षीणवर्णावकाशा सीमन्तिनी प्रणिपतन्तं मां प्रहृषात्कम्पितेन
भुजलताद्वयेनोत्थाप्य पुत्रवत्परिष्वज्य शिरस्युपाघ्राय वात्सल्यमिव
स्तनयुगलेन स्तन्यच्छलात्प्रक्षरन्ती शिशिरेणाश्रुणा निरुद्धकण्ठी स्नेह-

साधवसमेवायामः । संबध्यमानाः स्वेदपुलका येषु तानि । कूणितः संकुचितः । त्रिभागः ।
नेत्रप्रान्त इत्यर्थः । ‘ संकोचितास्त्रयो भागाः अपाङ्को मध्यो नासिकासमीपश्च यस्ये-
त्यर्थः ’ इति भूषणा । उत्सर्पित ऊर्ध्वीकृतः । विभावरी रात्रिः । व्यभासीद्विभाताऽभूत् ।
असुरस्येयमासुरी । देवस्येयं देवी । तत्त्वतः सत्यत्वेन । यावदायुरावदायुष्यम् ।
प्रतिशयितः कृतशय्यः । अश्नेति । रविकरैः सूर्यकिरणैः आभूतसं यत्कुवलयदाम तद्व-
स्तान्ता क्लान्ता अङ्गयाष्टिः शरीरयाष्टिः यस्याः । क्लिष्टं जीर्णं निवसनोत्तरीयं यस्याः सा ।
दन्तच्छेदोद्वेष्टन । कपिलः पिङ्गलः । धूत्रं किञ्चिदारक्तश्यामम् । अनवरतं निरन्तरम् ।
लोहिततरमत्यारक्तम् । एकवर्णीभूतेनाद्वितीयेन । केशपाशः केशकलापः । चूडिका
कूर्पासः । ‘ चीरचूडिकां सुवामिनीभिर्हस्तेषु ध्रियमाणः खङ्गशृङ्गनिर्मिता वलयाकृतिः
भूषणविशेषः ’ इति भूषणा । क्षामक्षामाऽतिक्षीणा । देवतानुभावादेवतासामर्थ्यात् ।
अनतिक्षीणवर्णा नातिक्षीणो वर्णो यस्याः सा तथा । प्रणिपतन्तं नमस्कारं कुर्वन्तम् ।
वात्सल्यं पुत्रस्नेहम् । स्तने भवं स्तन्यं तस्य छलान्मिषात् । प्रक्षरन्ती छवन्ती ।

१ दुःखायमान. २ व्ययासीत्. ३ अनवबुध्य. ४ प्रतिशयितोऽस्मि. ५ क्लिन्न.
६ कलापेन. ७ अंशुकरचितचिरचालिका. ८ मुखेन.

गैद्रदं व्याहारीत्—‘ वत्स यदि वः कथितवती मगधराजमहिषी
 वसुमती मम हस्ते बालवर्षपालं निधाय कथां च काचिदात्मभर्तृपुत्र-
 सखां जनानुबद्धा राजराजप्रवर्तितां कृत्वाऽन्तर्धानमगादात्मजा गणिमद्र-
 स्येति साऽहमस्मि वो जननी । पितुर्वो धर्मपालसूतोः सुमित्रानुजस्य
 कामपालस्य पादमूलान्निष्कारणकोपकलुषिताशया प्रोप्यानुशयविधुरा
 स्वप्ने केनापि रक्षोरूपेणोपेत्य शप्ताऽस्मि—‘ चण्डिकायां त्वयि वर्षमात्रं
 वसामि प्रवासदुःखाय ’ इति ब्रुवतैवाहमाविष्टा प्राबुध्ये । गतं च तद्वर्षं
 वर्षमहस्वदीर्घम् । अतीतायां तु यामिन्यां देवदेवस्य ज्यम्बकस्य श्रावस्त्या-
 मुत्सवसमाजमनुभूय बन्धुजनं च स्थानस्थानेष्वप्यु । संनिपतितमभि-
 समीक्ष्य मुक्तशपा पत्युः पार्श्वमभिसराग्नीति प्रस्थितायामिव मयि त्वम-
 त्राभ्युपेत्य ‘ त्वयोऽस्मि शरणमिहत्यां देवताय ’ इति प्रसुप्तोऽसि । एवं
 शापदुःखाविष्टया तु मया तदा न तत्त्वतः परिच्छिन्नो भवान् । अपि तु
 शरणागतमंघ्रिलप्रमादायामस्यां महाद्व्यामयुक्तं परित्यज्य गन्तुमिति
 मया त्वमपि स्वप्नेवासि नीतः । प्रत्यासन्ने च तस्मिन्देवगृहे पुन-
 रचिन्तयम्—‘ कथमिह तरुणेनानेन सह समाजं ममिष्यामि ’ इति ।
 अथ राज्ञः श्रावस्तीश्वरस्य यथार्थनाम्नो धर्मवर्धनस्य कन्यां नव-
 मालिकां धर्मकालमुभगे कन्यापूरविमानहर्म्यतले विशालकोमलं शय्य-
 तलमधिशयानां यदृच्छयोपलभ्य ‘ दिष्टद्येयं सुप्ता परिजनश्च
 गार्हनिद्रः । शैलामयमत्र मुहूर्तमात्रं ब्राह्मणकुमारो यावत्कृतकृत्या
 निर्वर्तेय ’ इति त्वां तत्र शाययित्वा तमुद्देशमगमम् । दृष्ट्वा चोत्सव-
 श्रियम् निर्विश्य च स्वजनदर्शनसुखम् अभिवाद्य च त्रिभुवनेश्वरमा-

व्याहारीत् । अत्रोच्यते—‘ वो जननी भवत्पित्रपेक्षया कनिष्ठस्य पितृव्यस्य
 पत्नी ’ इति भूषणा । ‘ कृताभिषेका महिषी ’ इत्यमरः । कलुषिताशया मलिन-
 चित्ता । प्रोप्य प्रवासं कृत्वा । आविष्टा आवेशा प्राप्ता । दीर्घमतिमहत् । यामिन्यां
 रात्रौ । श्रावस्त्यामेतन्नामनगर्याम् । संनिपतितमागतम् । तत्त्वतः सत्यतः ।
 अविरलप्रमादायां बहुतरप्रमादायाम् । प्रत्यासन्ने समीपवर्तिनि । समाजं
 सधर्मिणां समूहम् । अथेति । ‘ यदृच्छया देवयोगेन । दिष्ट्याऽदृष्टेन । उद्देशं

रुमातीकप्रत्याकलनोपाखण्डसाध्वसं च नमस्कृत्य भक्तिप्रणतहृदया
भभवतोपम्बिकाम् तथा गिरिदुहित्रा देव्या सस्मितम् 'अयि मदे मा
मैवीः । भवेदानीं भर्तृपार्श्वगामिनी । गतस्ते शायः' तत्पुण्डरीका सद्य
एव प्रत्यापन्नमहिमा प्रतिनिवृत्य द्वष्टैव त्वां यथावदभ्यजानाम्—' कथं
मत्सुत एवायं वत्सस्यार्थपालस्य प्राणभूतः सखा प्रमतिरिति । पापया
मयाऽस्मिन्नज्ञानादौदासीन्यमाचरितम् अपि ज्ञापयन्त्यात्मनाकृपायः ।
कन्या चैनं कायमते युवानम् । उभौ नेमौ लब्धसुखौ त्रयया साध्वसेन
वाङ्मनोन्मत्तात्मानं न विवृण्वति । गन्तव्यं न मया । कामाघातयाऽप्य-
नया कन्यया रहस्यरक्षणाय न समाभाषितः सखीजनः परिजनो वा ।
नयामि तावत्कुमारम् । पुनरप्यममर्थं लब्धलक्षो यथोपपन्नैरुपायैः साध-
यिष्यति ' इति मत्प्रभावप्रस्तापितं भयान्तरेणैव प्रत्यर्पयन् प्रत्यर्पयन् ।
एवमिदं वृत्तम् । एषा चाहं पितुस्ते पादमूले प्रत्युत्तिष्ठाम् ' इति
प्राञ्जलिं मा भूयो भूयोः परिवृज्य दिगन्तुः शयनं कपोतयोऽशुम्भित्वा
स्नेहनिहला गताऽऽसीत् ।

अहं च पञ्चनाणवश्यः श्रावस्त्वस्मिन्मूर्तिषि । मार्गे च गृहति
निगमं नैगमानां ताम्रचूडकुक्कुटकोलाहलो महानासिकः । अहं च त्वं
संनिहितः किंचिदस्मेपि । संनिधिनिषण्णस्तु मे वृद्धपितुः कोऽपि
ब्राह्मणः शनैः स्मितहेतुमवृण्वन् । अत्र च—' कथमिव नारिकेल-
जतिः प्राच्यवाटकुक्कुटस्य प्रतीच्यवैटः गुरुगैरुमर्षादय बलाकाजाति-
स्ताम्रचूडो बलप्रमाणाधिकस्यैव प्रतिविष्टः ' इति । सोऽपि तज्ज्ञः
प्रदेशम् । अलीकमपराधः । 'अलीकमपराधः स्यादधर्त्याप्रिययोरपि ।' इति
सज्जनः । प्रत्याकलनं साक्षात्करणम् । उपाखण्डं जातं साध्वसे यद्यति क्रिया-
विशेषणम् । गिरिदुहित्रा पार्वत्या । प्रत्यापन्नमहिमा प्राप्तमहिमा । उदासीनस्य भाव
औदासीन्यम् । कामाघातया । मदनस्पृष्टयेत्यर्थः । लब्धलक्षो लब्धावसरः अहामिति ।
निगमो वणिग्प्रायः ' निगमः सुरे । वेदे वणिक्पथे मार्गे ।' इति महीपः । तत्र
भवा नैगमास्तेषां नैगमानां वणिजाम् । ताम्रचूडः कुक्कुटः । ' कृकवाकुस्ताम्रचूडः
कुक्कुटश्चरणयुधः ।' इत्यमरः । अस्मेपि हास्यमकरवम् । संनिधिनिषण्णः समोपस्थितः ।
नारिकेलजातिरेकः कुक्कुटः । द्वितीयः कुक्कुटो बलाकाजातीयः । 'दीर्घप्रीवः सितवपु-
महाप्राणः स्रवन्मदः । बलाकाजातिरित्युक्तस्तदन्यो नारिकेलजः ॥ ' इति वैजयन्ती ।

‘ किमज्ञैरेभिर्व्युत्पादितैः । तूष्णीमास्व ’ इत्युपहस्तिकायास्ताम्बूलं कर्पूरसहितमुद्धृत्य मध्यं दत्त्वा चित्राः कथाः कथयन्क्षणमतिष्ठत् । प्रायुध्यत चातिसंरब्धमनुप्रहारप्रवृत्तस्वपक्षमुक्तकण्ठीरवरवं विहंगमद्वयम् । नितश्चासौ प्रतीच्यवाटकुक्कुटः । सोऽपि विटब्राह्मणः स्ववाटकुक्कुटविजयदृष्टो मयि वयोविरुद्धं सस्यमुपेत्य तदहः स्वगृह एव स्नानभोजनादि कारयित्वोत्तरेद्युः श्रावस्तीं प्रति यान्तं मामनुगम्य ‘ स्मर्तव्योऽस्मि सत्यर्थे ’ इति मित्रवद्विस्तृत्य प्रत्ययासीत् ।

अहं च गत्वा श्रावस्तीमध्वश्रान्तो बाह्योद्याने लतामण्डपे शयितोऽस्मि । हंसकैरवप्रबोधितश्चोत्थाय कामपि कणितनूपुरमुखराभ्यां चरणाभ्यां मदन्तिकमुपसरन्ती युवतीमद्राक्षम् । सा त्वागत्य स्वहस्तवर्तिनि चित्रपटे लिखितं मत्सदृशं किमपि पुरूपं मां च पर्यायेण निर्वर्णयन्ती सविस्मयं सवितर्कं सहर्षं च क्षणमवातिष्ठत् । मयाऽपि तत्र चित्रपटे मत्सादृश्यं पश्यता तदृष्टिचेष्टितमनाकस्मिकं मन्यमानेन ‘ ननु सर्वसाधारणोऽयं रमणीयः पुण्यारामभूमिभागः । किमिति चिरस्थितिक्लेशोऽनुभूयते । ननूपवेष्ट्यम् ’ इत्यभिहिता सा सस्मितम् ‘ अनुगृहीताऽस्मि ’ इति न्यषीदत् । संकथा च देशवार्तानिबद्धा काचनावयोरभूत् । कथासंश्रिता च सा ‘ देशातिथिरसि । दृश्यन्ते च तेऽध्वश्रान्तानीव गात्राणि । यदि न दोषो मदृहेऽद्य विश्रमितुमनुग्रहः क्रियताम् ’ इत्यशंसत् । अहं च ‘ अयि मुग्धे नैष दोषो गुण एव ’ इति तदनुमार्गगामी तद्वहगतो राजार्हेण स्नानभोजनादिनोपचरितः सुखं निषण्णो रहासि पर्यपृच्छचे—‘ महाभाग दिगन्तराणि भ्रमता कच्चिदस्ति किंचिदद्भुतं

उपहस्तिका ताम्बूलस्थापनाय चर्म (वस्त्र) पेशी । ‘ पूगाद्यावपनी चर्म (वस्त्र) भस्त्रिका चोपहस्तिका ’ इति वैजयन्ती । भाषया ‘ चंची ’ इति प्रसिद्धा । ‘ उपहस्तिका ’ इति पाठे स एवार्थः । अनुप्रहारे प्रवृत्तः यः स्वपक्षः कुक्कुटान्यतरपक्षस्तेन मुक्तः कण्ठीरवरवः सिंहनादः यस्य । वाटः श्रेणिः । ‘ वाटः पुमानपि श्रेणौ ’ इति वररुचिः । वयोविरुद्धं ‘ समवयसोर्मैत्री ’ इति वचनात्तद्विरुद्धम् । नूपुरं पादभूषणम् । मुखरं वाचालम् । मदन्तिकं मत्समीपम् । पुरूपं पुरुषरूपम् । संकथा मिथोभाषणम् । देशवार्ता लौकिकगोष्ठी । काचन वचनातीता । सा चाहं चावां तयोः । अनुग्रहः कृपा । राजार्हेण राजयोग्येन । कच्चिदिति प्रश्ने । आशास्पदमाशास्थानम् । संवाधः संघः ।

भवतोपलब्धम्' इति । मयाभ्यन्यनभिः— 'महदिदमाशास्पदम् । एषा
खलु निखिलपरितन्त्रनयनं शक्तिरयं सती राजद्वारिकायाः चित्रपटे
चास्मिन्नपि तदुपरिविरचितसितवितानं हर्म्यतलम्, तदूर्ध्वं च प्रकाम-
विस्तीर्णं शरदभ्रपटलपाण्डुरं शयनम्, तद्विशायिनी च विद्राक्षीक-
लोचना समवेयं प्रतिकृतिः । अतो नूतनमङ्गलं ताऽपि राजकन्या तावती
भूमिमारोपिता यत्नयत्नसहस्रद्वन्द्ववर्णयितुमाश्रिता भती तस्मिन्निशेध-
पृष्ठविक्रियानिमित्ता आतुर्येणानुवृत्तिरिति तदुपर्युत्तरं दत्तवती ।
रूपसंवादाच्च संशयानयाऽनया पृष्टो भिन्द्यामस्याः संशयं यथातुल्य-
कथनेन' इति जातनिश्चयोऽब्रवम्— 'भद्रे देहि चित्रपटम्' इति । सा
त्वर्यितवती यद्वस्ते । पुनस्तथादाय तापपि व्याजसमाप्तमन्मदनराग-
विह्वलां कलमामेकैत्रयाभिलिख्य 'काचिदेवंभूता युवतिरिदंशस्य पुंसः
पार्श्वशायिन्यरण्यानीप्रमुनेन मयोपलब्धा । किलैष स्वप्नः' इत्यालपं
च । हृष्टया तु तया विस्तरतः पृष्ठः सर्वमेव वृत्तान्तमकथयम् । असौ
च सख्या मन्निमित्तान्यवस्थान्तराण्यवर्णयत् । तदाकर्ण्य च 'यदि तव
सख्या मदनुग्रहोन्मुखं मानसम्, गमय कानिचिदहानि । कमपि कन्या-
पुरे निराशङ्कनिवासकर्षणमुपायमारचय्यागमिष्यामि' इति कथञ्चिदेना-
मभ्युपगमय्य गत्वा तदेव खर्वटं वद्धवित्तेन समगंसि ।

साऽपि ससंभ्रमं विश्रमय्य तथैव स्नानभोजनादि कारयित्वा
रहस्यपृच्छत्—‘ आर्य, कस्य हेतोरचिरेणैव प्रत्यागतोऽसि । ’ प्रत्य-
वादिषमेनम्—‘ स्थान एवाहमार्येणार्षि पृष्ठः । श्रूयताम् । अस्ति
उपरि विरचितं सितवितानं सितोल्लोचो यस्य । शरदंश्रं शरत्कारुमेघस्तस्य पटलं
तद्वत्पाण्डुरं शुभ्रम् । आलीढे व्याप्ते लोचने यस्याः सा । प्रतिकृतिरा-
लेख्यम् । तावती भूमि मदनपरवशतारुणा मर्यादाम् । असहायासौ मदनज्वरश्च तेन
व्यथिता चासौ उन्मादिता च । सखीभिर्निर्वधेन आपद्देहेन पृष्ठं विक्रियाया निमित्त
यस्याः । रूपस्य लिखितपुरुषस्यास्य च संवादात्सादृश्यात् । ‘ रूपसंवादाद्वृषदर्शनात् ’
इति भूषणा । व्याजेन मिषेण । उलसन्स्फुरन् यो मदनरागस्तेन विह्वलाम् । एकत्रैक-
स्मिन्प्रदेशे । अरध्यानी । ‘ महारण्यसरण्यानी ’ इत्यमरः । उपलब्धा प्राप्ता । मदनप्रदो-
न्मुखं मयि योऽनुप्रदुस्तत्रोन्मुखमुत्कण्ठितम् । खर्वतो ग्रामः । स्थाने युक्तमित्यर्थः ।

१ कामज्वरोन्माषिता. २ संशयाद्वनया. ३ आपृच्छन्त्ये. ४ भित्त्वानि. ५ तत्रैव. ६ कारणम्

हि श्रावस्ती नाम नगरी । तस्याः पतिरपर इव धर्मपुत्रो धर्मवर्धनो
 नाम राजा । तस्य दुहिता प्रत्यादेश इव श्रियः प्राणा इव
 कुसुमधन्वनः सौकुमार्यविडम्बितनवमालिका नवमालिका नाम
 केन्यका । सा मया समापत्तिदृष्टा कामनाराचपङ्क्तिमिव कशक्षमालां
 मम मर्मणि व्यकिरत् । तच्छ्रुत्याद्धरणक्षमश्च धन्वन्तरिमदशस्त्वदृते
 नेतरोऽस्ति वैद्य इति प्रत्यागतोऽस्मि । तत्प्रसीद कंचिदुपायमा-
 चरितुम् । अयमहं परिवर्तितस्त्रीविषस्ते कन्या नाम भवेयम् ।
 अनुगतश्च मया त्वमुपगम्य धर्मासनगतं धर्मवर्धनं वक्ष्यसि—
 'ममेयमेकैव दुहिता । जातमात्रायां त्वस्यां जनन्यस्याः संस्थिता ।
 माता च पिता च भूत्वाऽहमेव व्यवर्धयम् । एतदर्थमेव विद्याभयं
 शुल्कमर्जितुं गतोऽभूद्वन्तिनगरीमुज्जयिनीमस्मद्वैवाह्यकुलजः कोऽपि
 विप्रदारकः । तस्मै चेषमनुमता दातुमितरस्मै न योग्या । तरुणी-
 भूता चेषम् । स च विलम्बितः । तेन तमानीय पाणिमस्या ग्राह-
 यित्वा तस्मिन्न्यस्तभारः संन्यसिष्ये । दुरभिरक्षतया तु दुहितृणां
 मुक्तशैशवानां विशेषतश्चामातृकाणाम्, इह देवं मातृपितृ-
 स्थानीयं प्रजानामापन्नशरणमागतोऽस्मि । यदि वृद्धं ब्राह्मणमधीति-
 नमगतिमतिथिं च मामनुग्राह्यपक्षे गणयत्यादिराजचरितधुर्यो देवः,

प्रत्यादेशो निरसनम् । 'प्रत्याख्यानं निरसनं प्रत्यादेशो निराकृतिः ।' इत्यमरः ।
 सौकुमार्येण विडम्बिता कदर्थिता नवमालिका ययेति तथा । समापत्तिर्यदृच्छा-
 संगतिः । नाराचा बाणाः । मर्मणो जीवस्थाने । 'जीवस्थानं भवन्मर्म' इति हलानुधः ।
 तच्छ्रुत्याद्धरणं तच्छ्रुत्यदूरीकरणं तत्र क्षमः समर्थः । धन्वन्तरिदेववैद्यः । संस्थिता मरणं
 प्राप्ता । व्यवर्धयं वर्धितवान् । शुल्कं जामात्रा देयं वस्तु । विवाहाय योग्यं वैवाह्यं
 यत्कुलं वंशस्तत्र जातः । संन्यसिष्ये संन्यासमाश्रयिष्ये । दुरभिरक्षतया दुःखेन रक्षण-
 योग्यतया । मुक्तशैशवानाम् । प्राप्तारूप्यानामित्यर्थः । आपन्नशरणमापन्नानामापत्रा-
 म्नां शरणं रक्षकम् । 'शरणं गृहराक्षत्रोः' इत्यमरः । अधीतिनम् । 'योऽधीत-
 कृत्स्नवेदः स्यात्सोऽधीतीत्युच्यते बुधैः' इति कोशः । 'इष्टादिभ्यश्च' इति
 कर्तरि णिनिः । अगतिं निराश्रयम् । अनुग्राह्यपक्षे कृपास्थानीये । आदिराजो मनुस्त-
 स्येव चरितं येषां ते आदिराजचरितास्तेषां धुर्यः श्रेष्ठः । 'धुरो यङ्कु' इति यत् ।

सैषा भवद्भुजं च्छायामखण्डितचारित्रा तावदध्यास्तां यावदस्याः
पाणिग्राहकमानयेयम् ' इति । स एवमुक्तो नियतमभिमनायमानः
स्वदुहितृसंनिधौ मां वीक्षयिष्यति । यतस्तु मवानागामिनि मासि
फल्गुने फल्गुनीपूत्तरामु माविति । उत्तराफल्गुनीधित्यर्थः । अगमिशङ्को निःशङ्कः ।
तीर्थस्थानात्प्राच्यां दिशि गौरुतात्पर्यमतिक्रम्य वानीरखल्यमध्य-
वर्तिनि कार्तिकेयगृहे करतलगतेन शुक्राम्बरयुगलेन स्थास्यासि । स
खल्वहममभिशङ्क एवैतावन्तं कालं सहापिबिहृत्य राजकन्यया भूयस्त-
स्मिन्नुत्सवे गङ्गाभ्रमसि विहरन्विहारव्याकुले कन्यकासमाजे मग्नोप-
सृतस्त्वदभ्यास एवौन्मङ्गल्यमि । पुनस्त्वदुपहृते वाससी परिधायापनीत-
दारिकावेषो जामाता नाम मूत्वा त्वामेवानुगच्छेयम् । नृपात्मजा तु
मामितस्ततोऽन्विष्यानासादयन्ती ' तथा विना न भोक्ष्ये ' इति रुदत्ये-
वावरोधने स्थास्यति । तन्मूले च महति कोलाहले, क्रन्दत्सु परि-
जनेषु, रुदत्सु सखीजनेषु, शोचत्सु पौरजनेषु, किंकर्तव्यतामूढे
सामात्ये पार्थिवे, त्वमास्थानीमेत्य मां स्थापयित्वा वक्ष्यसि—' देव
स एष मे जामाता तवार्हति श्रीभुजाराधनम् । अधीती चतुर्ध्वान्ना-
येषु, गृहीती षट्स्वङ्केषु, आन्वीक्षिकीविचक्षणः, चतुःषष्टिकलागम-
प्रयोगचतुरः, विशेषेण गजरथतुरङ्गतन्त्रवित्, इष्वसनास्त्रकर्मणि
गदायुद्धे च निरुपमः, पुराणेतिहासकुशल, कर्ता काव्यनाटकारूपा-
यिकानाम्, वेत्ता सोपनिषदोऽर्थशास्त्रस्य, निर्मेत्सरो गुणेषु, विश्रम्भी

अखण्डितं चारित्रं यस्याः सा अखण्डितचारित्रा अद्वितकन्यावस्था । पाणिग्राहकं
पाणिग्रहणकर्तारम् । फल्गुनीपूत्तरामु । उत्तराफल्गुनीधित्यर्थः । अगमिशङ्को निःशङ्कः ।
मग्नोपसृतो मग्नः सन्नुपसृतः । त्वदभ्यासे त्वत्समीपे । उन्मङ्गल्यमि प्रादुर्भविष्यामि ।
अवरोधने राजान्तःपुरम् । ' अधीती चतुर्ध्वान्नायेषु ' इत्यत्र ' चतुर्ध्वान्विषयस्य कर्मण्युप-
संख्यानम् ' इति सप्तमी । आन्वीक्षिकी तर्कविद्या तस्यां विचक्षणः कुशलः । ' इति-
द्वयः पुराणम् ' इत्यमरः । आख्यायिका प्रबन्धविशेषः कादम्बरीहर्षचरित्रादिः ।
' प्रसूतानाकुलश्रव्यशब्दार्थपदवृत्तिना । गद्येन युक्तोदात्तार्था सोच्छ्वासाऽऽख्यायिका
मता ॥ ' इति भामः । ' वृत्तं व्याख्यायते तस्या नायकेनाथ चेष्टितम् । वक्त्रं चापरवक्त्रं
च काले भाव्यर्थं शंसि च ॥ कवेरभिप्रायकृतैरेकनैः कैश्चिदाननैः ॥ ' इत्यधिकं
भूषणायाम् । सोपनिषदोऽर्थशास्त्रस्य कर्मज्ञानमीमांसयोः । निर्मेत्सरो मात्सर्यरहितः ।

सुहृत्सु, राज्ञः संविभागशीलः श्रुतचरो गतस्मयश्च । नास्य
 विषयगीर्वाणः सुफलम् । न च गुणेष्वतिथिमानस्य । तन्मादृशस्य
 आश्रयमात्रस्य न लभ्य एष प्रज्जयी । दुहितरमस्मै समर्प्य वार्द्धका-
 चित्तमन्वयायाम् विक्रमेषु यति । तेन साधु मन्यते ' इति । स इद-
 मालम्ब्य वैद्यमन्त्रावकः प्रसुरेतो वैद्यपदस्य देऽनुनेतुमन्वित-
 तदिदंकीर्तिनामवन्तं समिपिणः सह । न तु तेषामदयति ।
 मुक्तवान् ईषित्वा चिरम्ब नमपकुण्डकण्ठः कटान्माहृत्याग्निं संभुष्य
 योषतिरङ्गणे चित्ताभिदेहतायेकमिष्यते । स तावदेव त्वस्वाद-
 योनिश्च सामात्यो नरपतिरेतन्नैरर्थैस्त्वामुपच्छन्वा दुहितरं मद्यं दत्त्वा
 मद्योपेतासमाराधिनः समस्तमेव राज्यभारं मयि समर्पयिष्यति ।
 सोऽयमभ्युपगोऽनुष्ठेयः, यदि तुभ्यं रोचते ' इति । सोऽपि पटुविटा-
 नामग्रणीरसकुदभ्यस्तकपटप्रपञ्चः पाञ्चालशर्मा यथोक्तमभ्यधिकं च
 निपुणमुपक्रान्तवान् । आसीच्च मम समीहितानामहीनकालसिद्धिः ।
 अन्वभवं च मधुकर इव नवमालिकामार्द्रसुमनसम् । अस्य राज्ञः
 सिंहवर्मणः साहाय्यदानं सुहृत्संकेतभूमिगमनमित्युभयमपेक्ष्य सर्वबल-
 संदोहेन चम्पामिमामुपगतो दैवादेवदर्शनसुखमनुभवामि ' इति ।

श्रुत्वैतत्प्रमतिचरितं स्मितमुकुलितमुखनलिनः ' विलासप्रायमूर्जि-
 तम्, मृदुप्रायं चेष्टितम्, इष्ट एष मार्गः प्रज्ञावताम् । अथेदानीमत्र-
 भवान्प्रविशतु ' इति मित्रगुप्तमैक्षत क्षितीशपुत्रः ।

इति श्रीदण्डिनः कृतौ दशकुमारचरिते प्रमतिचरितं नाम पञ्चम उच्छ्वासः ।

विश्रम्भो विश्वासवान् । ' शक्यः प्रियंवदः प्रोक्तः ' इति हलायुधः । गतस्मयो गर्व-
 रहितः । अविद्यमानम् । उपलभे इति शेषः । अन्त्यमाश्रमं संन्यासम् । विवर्णस्य आलो-
 वैवर्ण्यम् । वैलक्ष्यं परं वैकल्यमुपेत इत्यन्वयः । ' समनुनेतुं खेदं दूरीकर्तुम् ' इति
 भूषणा । संभुष्य प्रज्वालयेत्यर्थः । अनूनेः महाभूत्यैरित्यर्थः । कपटप्रपञ्चश्चलरचना ।
 उपक्रान्तवान्पदितवान् । अहीनकालसिद्धिरित्युक्तकालसिद्धिः । नवमालिकाम् ।
 मालतीमित्यर्थः । आर्द्रसुमनसं सरसपुष्पम् । मधुकर आर्द्रसुमनसमिव नवमालिकां राज-
 कन्यामन्वभ्रमित्यन्वयः । संदोहेन समूहेन । मुकुलितं हास्यसंकुचितम् । मुक-
 नलिनं मुखकमलम् । विलासप्रायं विलासबहुलम् । प्रज्ञावतां बुद्धिमताम् ।

इति श्रीदशकुमारचरितटीकायां पञ्चम उच्छ्वासः ।

१ शक्तः. २ समनुनेतृम्. ३ विरुद्य वाष्प. ४ राजद्वारे. ५ रमिमनैः. ६ सोऽनेपटुर्विद-
 प्रामणीः. ७ अचिरकालः काल-फल. ८ मुकुलितवयनः.

षष्ठ उच्छ्वासः ।

सोऽप्याचक्षे—‘ देव सोऽहमपि सुहृत्साधारणभ्रमणकारणः
सुहृषु दामलिप्ताह्वयस्य नगरस्य बाह्योद्याने महान्तमुत्सवसमाज-
मालोकयम् । तत्र कचिदैतिमुक्तलतामण्डपे कमपि वीणावादेनात्मानं
विनोदयन्तमुत्कण्ठितं युवानमद्राक्षम् । अप्राक्षं च—‘ मद्र को
नामायसुत्सवः किमर्थं वा समारब्धः केन वा निमित्तेनोत्सवमनाह-
त्यैकान्ते भवानुत्कण्ठित इव परिवादिनीद्वितीयस्तिष्ठति ’ इति । सोऽभ्य-
धत्त—‘ सौम्य, सुहृपतिस्तुङ्गधन्वा नामानपत्यः प्रार्थितवानमुष्मिन्ना-
यतने विस्मृतविन्ध्यवासरागं वसन्त्या विन्ध्यवासिन्याः पादमूलादपत्य-
द्वयम् । अनया च किलास्मै प्रतिशयिताय स्वप्ने समादिष्टम्—‘ समु-
त्पत्स्यते तवैकः पुत्रः, जनिष्यते चैका दुहिता । स तु तस्याः
पाणिग्राहकमनुजीविष्यति । सा तु सप्तमाद्रर्षादारम्या परिणयनात्प्रति-
मासं कृत्तिकासु कन्दुकनृत्येन गुणवद्भर्तृलामाय मां समाराधयतु ।
यं चौभिलषेत्साऽमुष्मै देया । स चोत्सवः कन्दुकोत्सवनामाऽस्तु ’ इति ।
ततोऽल्पीयसा काञ्चेन राज्ञः प्रियमहिषी मेदिनी नामैकं पुत्रमसूत ।
समुत्पन्ना चैका दुहिता । साऽद्य कन्या कन्दुकावती नाम सोमापीडा
देवी कन्दुकविहारणारोधयितुमगमिष्यति । तस्यास्तु सखी चन्द्रसेना
नाम धात्रेयिका मम प्रियाऽऽसीत् । सा चैषु दिवसेषु राजपुत्रेण

सोऽपि मित्रगुप्तोऽपि । सुहृषु देशविशेषेषु । ‘ अग्निर्कोणदिवस्येषु ’ इति भूषणा ।
दामलिप्ताह्वयस्य दामलितनाम्ना ख्यातस्य । ‘ अतिमुक्तः पुण्ड्रकः स्यात् ’ इत्यमरः ।
उत्कण्ठितं जातोऽकण्ठम् । भवेति कल्याणवत्संबोधनम् । अनाहत्य उपेक्ष्येत्यर्थः । परि-
वादिनीद्वितीयः वीणासहायः । ‘ विपश्ची सा तु तन्त्रीभिः सप्तभिः परिवादिनी ’
इत्यमरः । अभ्यधत्त प्रत्युत्तरं दत्तवान् । सौम्येत्याप्ततया संबोधनम् । आयतनं देवस्थानम् ।
विन्ध्यवासिन्याः दुर्गायाः । प्रतिशयिताय निद्रिताय । प्रायोपवेशनास्थितायेत्यर्थः । आ-
परिणयनाद्विवाहकालं यावत् कृत्तिकासु तन्नामनक्षत्रेषु । कन्दुकनृत्येन कन्दुकनृत्यं तेन ।
कन्दुकावतीत्यत्र ‘ मतौ बह्वचोऽनजिरादीनाम् ’ इति दीर्घः सज्ञायाम्—इति भूषणा ।
सोमापीडा देवी चन्द्रशेखराम् । ‘ आपीडः शेखरः समौ ’ इति वैजयन्ती । धात्र्युपमाता

भीमधन्वना बलवदनुरुद्धा । तदहमुत्कण्ठितो मन्मथशरशल्पदुःखोद्विग्न-
चेताः कलेन बीजारवेणात्मानं किञ्चिदश्वस्यन्विविक्तमभ्यसे ' इति ।

अस्मिन्नेव च क्षणे किमपि नूपुरकणितमुपातिष्ठत् । आगता
न काचिदङ्गना । उद्यैव स एनामुत्फुल्लदृष्टित्यायोपैगृह्य गाढमुपगूढ-
कण्ठश्च तथा त्रैलोक्यानिशत् । अशंसच्च—' सैषा मे प्राणममा
यद्विरहो दहन इव दहति माम् । इदं च मे जीवितमपहरता राज-
पुत्रेण मृत्युनेव निरुपमतां नीतः । न च शक्यामि राजसूनुरित्यमु-
ष्मिन्पाममाचरितुम् । अतोऽनयाऽऽत्मानं मुदष्टं कारयित्वा त्यक्ष्या-
मि निष्प्रतिक्रियान्प्राणान् ' इति । सा तु पर्यश्रुमुखी समम्य-
धात्—' सा स्म नाथ मत्कुलेऽध्यवस्यः साहसम् । यस्त्वमुत्तमा-
स्सार्थबाहादर्यदासादुत्पद्य कोशदास इति गुरुभिरभिहितनामवेयः
पुनर्मदत्यापङ्गाद्वेशदास इति द्विपद्भिः प्रपदापितोऽसि तस्मिंस्त्व-
युपरते यद्यहं जीविष्यं नृशंसो वेशे इति समर्थयेयं लोकादम् ।
अतोऽद्यैव नय मामीप्सितं देशम् ' इति । स तु मामम्यधत्त—
' मद्र भवदृष्टेषु राष्ट्रेषु कतमत्समृद्धं संपन्नस्यं सत्पुरुषमयिष्ठं
च ' इति । तमहमीषद्विहस्याववम् —' मद्र विस्तीर्णयिमर्णवा-
म्बरा । न पर्यन्तोऽस्ति स्थानस्थानेषु रम्याणां जनपदानाम् । अपि
तु न चेदिह युवयोः तुलनिसमाकारणं कमप्युपायमुत्पादयितुं
शक्त्यां ततोऽहमेव भवेयमभवदर्शी ' इति । तावतौदैरत रणितानि
मणिनूपुराणम् । अथासौ जातसंभ्रमा ' प्राप्तैवेयं भर्तृदारिका
कन्दुकावली कन्दुकक्रीडितेन देवी विन्ध्यवासिनीमाराधयितुम् ।
अनिषिद्धदर्शीना नेयमस्मिन्नुक्तोत्सवे । सफलमस्तु युष्मच्चक्षुः ।

तस्याः कन्या वात्रोथिका । ' श्रीयो डक् ' । शरशल्पं बाणाणाम् । शल्पेभ्यो दुःखं
तेनोद्विग्नं चेतां यस्य । कलेन गम्भीरेण । ' कलो मन्द्रस्तु गम्भीरे ' इत्यमरः ।
विविक्तं विजनम् । उपगूढालिङ्ग्य । उपगूढकण्ठ आलिङ्गकण्ठः । निरुपमतां निस्तेज-
स्त्वम् । निष्प्रतिक्रियानिष्प्रतीकारान् । सा त्विति । पर्यश्रुमुखी परिगतान्यश्रूणि
यस्मिन्नि । उपरते मृते । नृशंसो बातुकः । ईप्सितमिष्टम् । संपन्नस्यं प्रनुरावान्यम् ।
अर्णवाम्बरा समुद्रवसना पृथ्वी । पर्यन्तः समाप्तिः । जनपदानां देशानाम् ।
' नोऽङ्गनापयो देशः ' इत्यमरः । अप्वदर्शी मार्गोपदेश । तावता तत्काले-
मेत्यर्थः । उदैरत उत्पन्नानीत्यर्थः । रणितानि शब्दितानि । अद्येति । अनिषिद्ध-

आगच्छतं द्रष्टुम् । अहमस्याः सकाशवर्तिनी भवेयम् ' इत्ययासीत् ।
तामन्वयाव चावाम् । महति स्तनरङ्गघटि स्थितां प्रथमं ताम्रोष्ठी-
मपश्यम् । अतिष्ठच्च सा सद्य एव मम हृदये । न मयाऽन्येन वाऽन्तराले
दृष्टा । चित्रीयाविष्टचित्तश्चाचिन्तयम्—' किमियं लक्ष्मीः । न हि न हि ।
तस्याः किल हस्ते वन्यस्तं कमलम्, अस्यास्तु हस्त एव कमलम् ।
मुक्तपूर्वा च सा पुरातनेन पुंसा पूर्वाशैश्च, अस्याः पुनरन्वयमयात-
यामं च यौवनम् ' इति चिन्तयत्येव भयि साऽनर्पैर्सर्वगावी व्यत्यस्त-
हस्तपल्लवाग्रस्पृष्टमृमिरालोकनीलकुटिलालका सौविधमं भगवतीमभि-
वन्द्य कन्दुकममन्दानन्दचित्तमनन्दमिवात्मभव । श्रिलाशिथिलं च
भूमौ मुक्तवती । मन्दोत्थितं च किञ्चित्कुञ्जिताङ्गुणेन प्रभृतकोमलाङ्गु-
लिना पाणिपल्लवेन समाहृत्य हस्तपृष्ठेन चोत्तीर्ण, चटुलकुटिलाङ्गितं
स्तवकमिव चरमपदमविद्धमवपतन्तमावाश एवाग्रहीत् । अमुञ्चच्च ।
मध्यविलम्बितलये दुनलये मृदुर्मृदु च प्रहरन्ती वार्ष्णी चूर्णपदमदर्श-
यत् । प्रशान्तं च तं निर्दयप्रहारैरुदपातयत् । विपर्ययेण च प्राशमयत् ।
पक्षमृज्वागतं च दामदक्षिणाम्बां कराम्बां पर्यायेणाभिभ्रती शकुन्त-
मिवोद्स्थापयत् । दूरोत्थितं च प्रपतन्तमाहृत्य गीतमार्गमारचयत् ।
दर्शना अप्रतिहतदर्शना । चित्रीयाविष्टचित्तः विस्मयाविष्टचित्तः । ' चित्रीया विस्मयो-
ऽद्भुतम् ' इति कोशः । ' चित्रीया । नमोवरिवश्चित्रदः कथञ्च—इति प्रयजन्तादप्रत्ययः
क्षियाम् । किमियमित्याद्याक्षेपालंकारः । आक्षेपः स्वयमुक्तस्य प्रतिषेधो विचाराणात्—
इति लक्षणात् ' इति भूषणा । अयातयाममपरिभृकमिति यावत् । ' जीर्णं च परिभृकं च
यातयाममिदं द्वयम् । ' इति कोशः । अनघं निर्दोषम् । व्यत्यस्ती परावर्तिनी हस्त-
पल्लवौ तयोरग्राभ्यां स्पृष्टा भूमिर्यया । कुटिला वक्राः । अलक भूर्णकुन्तलाः । अम-
न्देन बहुलेन रागेण रुषितानि राजितानि अक्षीणि यस्य । पक्षे अमन्देन रागे-
णानुरागेण रुषिते अक्षिणी येन तम् । शिथिलं श्लथम् । मन्दं निश्चलम् । कुञ्जितो
वक्रितः । चटुलश्चञ्चलः । स्तवको गुच्छः । आकाश एव मध्य एव । मध्यविलम्बितं
मध्ये विलम्बितम् । दुतं लयः पतनं यत्रेति तस्मिन्सतीति सतिसप्तमी । ' विलम्बितं
दुतं मध्यं तत्त्वमोघो घनं क्रमात् । तालः कालक्रियामानम् ' इत्यमरः । चूर्णपदम् । ' गत्या-
गत्योरानुलोभ्येन न्यूनाधिक्यक्षेपणं तच्चूर्णपदम् ' इति कन्दुकतन्त्रे । उदपातयदुत्थित-
मकरोत् । पक्षं पार्श्वतः । शकुन्तः पक्षी । गीतमार्गम् । ' दशपदचक्रमणं गीतमार्गं विदुः '

१ अशुक्लपूर्वा चासौ. २ अनवय. ३ ससंभ्रमम्. ४ भगवतीं भवानीम्. ५ विलम्बितद्रुत-
मध्यलये. ६ च मृदुमृदु. ७ आचरत्.

भीमघन्वना बलवदनुरुद्धा । तदहमुत्कण्ठितो मन्मथशरशल्यदुःखोद्विग्न-
चेताः कलेन वीणारवेणात्मानं किञ्चिदाश्वासयन्विविक्तमध्यासे ' इति ।

अस्मिन्नेव च क्षणे किमपि नूपुरकणितमुपातिष्ठत् । आगता
च काचिदङ्गना । दृष्ट्वैव स एनामुत्फुल्लदृष्टिरुत्थायोर्पगूह्य गाढमुपगूढ-
कण्ठश्च तया तत्रैवोपाविशत् । अशंसच्च—' सैषा मे प्राणसमा
यद्विरहो दहन इव दहति माम् । इदं च मे जीवितमपहरता राज-
पुत्रेण मृत्युनेव निरुपमतां नीतः । न च शक्यामि राजसूनुरित्यमु-
ष्मिन्पापमाचरितुम् । अतोऽनयाऽऽत्मानं सुदृष्टं कारयित्वा त्यक्ष्या-
मि निष्प्रतिक्रियान्प्राणान् ' इति । सा तु पर्यश्रुमुखी समम्य-
धात्—' मा स्म नाथ मत्कृतेऽध्यवस्यः साहसम् । यस्त्वमुत्तमा-
त्सार्थबाहादर्थदासादुत्पद्य कोशदास इति गुरुभिरमिहितनामधेयः
पुनर्मदत्यासङ्गाद्वेशदास इति द्विषद्भिः प्रग्व्यापितोऽसि तस्मिंस्त्व-
युपरते यद्यहं जीवेयं नृशंसो वेशे इति समर्थयेयं लोकवादम् ।
अतोऽद्यैव नय मामीप्सितं देशम् ' इति । स तु मामम्यधत्त—
' भद्र भवद्दृष्टेषु राष्ट्रेषु कतमत्समृद्धं संपन्नसस्यं सत्पुरुषभूयिष्ठं
च ' इति । तमहमीषद्विहस्याब्रवम् —' भद्र विस्तीर्णैयमर्णवा-
म्बरा । न पर्यन्तोऽस्ति स्थानस्थानेषु रम्याणां जनपदानाम् । अपि
तु न चेदिह युवयोः सुखनिवासकारणं कमप्युपायमुत्पादयितुं
शक्नुयां ततोऽहमेव भवेयमध्वदर्शी ' इति । तावतोदैरत राणितानि
माणिनूपुराणाम् । अथासौ जातसंभ्रमा ' प्राप्तैवेयं भर्तृदारिका
कन्दुकावती कन्दुकक्रीडितेन देवीं विन्ध्यवासिनीमाराधयितुम् ।
अनिषिद्धदर्शना चेयमस्मिन्कन्दुकोत्सवे । सफलमस्तु युष्मच्छुः ।

तस्याः कन्या धात्रेधिका । ' स्त्रीभ्यो ङक् ' । शरशल्यं बाणाग्रम् । शल्येभ्यो दुःखं
तेनोद्विग्नं चेतो यस्य । कलेन गम्भीरेण । ' कलो मन्द्रस्तु गम्भीरे ' इत्यमरः ।
विविक्तं विजनम् । उपगूह्यालिङ्ग्य । उपगूढकण्ठ आश्लिष्टकण्ठः । निरुपमतां निस्तेज-
स्त्वम् । निष्प्रतिक्रियानिष्प्रतीकारान् । सा त्विति । पर्यश्रुमुखी परिगतान्यश्रूणि
यस्मिन्निमित्तं । उपरते मृते । नृशंसो बातुकः । ईप्सितमिष्टम् । संपन्नसस्यं प्रचुरधान्यम् ।
अर्णवाम्बरा समुद्रवसना पृथ्वी । पर्यन्तः समाप्तिः । जनपदानां देशानाम् ।
' नीतुञ्जनपदो देशः ' इत्यमरः । अध्वदर्शी मार्गोपदेष्टा । तावता तत्काले-
नेत्यर्थः । उदैरत उत्पन्नानीत्यर्थः । राणितानि शाब्दितानि । अद्येति । अनिषिद्ध-

आगच्छतं द्रष्टुम् । अहमस्याः सकाशवर्तिनी भवेयम् ' इत्ययासीत् ।
तामन्वयाव चावाम् । महति रत्नरङ्गपीठे स्थितां प्रथमं ताम्रोष्ठी-
मपश्यम् । अतिष्ठच्च सा सद्य एव मम हृदये । न मयाऽन्येन वाऽन्तराले
दृष्टा । चित्रीयाविष्टचित्तश्चाचिन्तयम्—' किमियं लक्ष्मीः । न हि न हि ।
तस्याः किल हस्ते । वन्यस्तं कमलम्, अस्यास्तु हस्त एव कमलम् ।
भुङ्क्तपूर्वा च सा पुरातनेन पुंसा पूर्वरानैश्च, अस्याः पुनरनवद्यमयात-
यामं च यौवनम् ' इति चिन्तयत्येव मयि साऽनर्घसर्वगात्री व्यत्यस्त-
हस्तपल्लवाग्रस्पृष्टभूमिरालोलनीलकुटिलालका सैविश्रमं मर्गवतीमभि-
वन्द्य कन्दुकममन्दरागरूपिताक्षमनङ्गमिवालम्बत । लीलाशिशिलं च
भूमौ मुक्तवती । मन्दोत्थितं च किञ्चित्कुञ्चिताङ्गुष्ठेन प्रसृतकोमलाङ्गु-
लिना पाणिपल्लवेन समाहत्य हस्तपृष्ठेन चोत्थीय, चटुलदृष्टिलान्छितं
स्तम्बकमिव भ्रमरमालानुविद्धमवपतन्तमाकाश एवाग्रहीत् । अमुञ्चच्च ।
मध्यविलम्बितलये द्रुतलये मृदुमृदु च प्रहरन्ती तत्क्षणं चूर्णपदमदर्श-
यत् । प्रशान्तं च तं निर्दयप्रहारैरुदपातयत् । विपर्ययेण च प्राशमयत् ।
पक्षमृज्वागतं च वामदक्षिणाभ्यां कराभ्यां पर्यायेणाभिघ्नती शकुन्त-
मिवोदस्थापयत् । दूरोत्थितं च प्रपतन्तमाहत्य गीतमार्गमारचयत् ।

दर्शना अप्रतिहतदर्शना । चित्रीयाविष्टचित्तः विस्मयाविष्टचित्तः । ' चित्रीया विस्मयो-
ऽद्भुतम् ' इति कोशः । ' चित्रीया । नमोवरिवाश्चित्रहः क्यच्—इति क्यजन्तादप्रत्ययः
स्त्रियाम् । किमियमित्याद्याक्षेपालंकारः । आक्षेपः स्वयमुक्तस्य प्रतिषेधो विचारणात्—
इति लक्षणात् ' इति भूषणा । अयातयाममपरिभुक्तमिति यावत् । ' नीर्णं च परिभुक्तं च
यातयाममिदं द्वयम् । ' इति कोशः । अनर्घं निर्दोषम् । व्यत्यस्तौ परावर्तिनौ हस्त-
पल्लवौ तयोरप्राभ्यां स्पृष्टा भूमिर्यथा । कुटिला वक्राः । अलक क्षणकुन्तलाः । अम-
न्देन बहुलेन रागेण रूपितानि राजितानि अक्षीणि यस्य । पक्षे अमन्देन रागे-
णानुरागेण रूपिते अक्षिणी येन तम् । शिशिलं श्लथम् । मन्दं निश्चलम् । कुञ्चितो
वक्रितः । चटुलश्चञ्चलः । स्तम्बको गुच्छः । आकाश एव मध्य एव । मध्यविलम्बितं
मध्ये विलम्बितम् । द्रुतं लयः पतनं यत्रेति तस्मिन्सतीति सतिसप्तमी । ' विलम्बितं
द्रुतं मध्यं तत्त्वयोधो चनं क्रमात् । ताल. कालक्रियामानम् ' इत्यमरः । चूर्णपदम् । ' गत्या-
गत्योरानुलोभ्येन न्यूनाधिक्यक्षेपणं तच्चूर्णपदम् ' इति कन्दुकतन्त्रे । उदपातयदुत्थित-
मकरोत् । पक्षं पार्श्वतः । शकुन्तः पक्षी । गीतमार्गम् । ' दशपदचक्रमणं गीतमार्गं विदुः '

१. अधुक्तपूर्वा चासीत्. २. अनवद्य. ३. ससंभ्रमम्. ४. भगवतीं भवानीम्. ५. विलम्बितद्रुत-
मध्यलये. ६. च द्रुतपुष्ट. ७. आचरत्.

प्रतिदिशं च गमायित्वा प्रत्यागमयत् । एवमनेककरणमधुरं विहरन्ती
रङ्गगतस्य रक्तचेतसो जनस्य प्रतिक्षणमुञ्चावचाः प्रशंसावाचः प्रति-
गृह्णीती, तत्क्षैणारूढविभ्रमं कोशदासमंसेऽवलम्ब्य कण्टकितगण्डमु-
त्फुल्लेक्षणं च मय्यभिमुखीभूय तिष्ठति तत्प्रथमावतीर्णकन्दर्पकारित-
कटाक्षदृष्टिस्तदनुमार्गविलसितलीलाञ्छितभ्रूलता, श्वासानिलवेगान्दोलितै-
र्दन्तच्छदरश्मिजालैर्लीलापल्लवैरिव मुखकमलपरिमलग्रहणलोलानलिनस्ता-
डयन्ती, मण्डलभ्रमणेषु कन्दुकस्यातिशीघ्रप्रचारितया विशन्तीव महर्शन-
लज्जया पुष्पमयं पञ्जरम्, पञ्चबिन्दुप्रसृतेषु पञ्चापि पञ्चबाणबाणान्युग-
पदिवाभिपततस्त्रासेनावघट्टयन्ती, गोमूत्रिकाप्रचारेषु घनदर्शितरागविभ्रमा
विद्युलतामिव विडम्बयन्ती, भूषणमभिरणितदत्तलयसंवादिपादचारम्, अप-
देशस्मितप्रभानिषिक्तबिम्बाधरम्, असखंसितप्रतिसमाहितशिखण्डभारम्,
समाघट्टितकणितरत्नमेखलागुणम्, अञ्चितोत्थितपृथुनितम्बलैम्बिबि-
चलदंशुकोज्ज्वलम्, आकुञ्चितप्रसृतवेल्लितभुजलताभिहतललितकन्दुकम्,
आवर्जितबाहुर्पाशम्, परिवर्तितत्रिकाविलग्नलोकुन्तलम्, अवगलित-
कर्णपूरकनकपत्रप्रतिसमाधानशीघ्रतानतिक्रमितप्रकृतक्रीडम्, असकृदु-

इति कन्दुकतन्त्रे । अनेककरणमधुरमनेकव्यापाररम्यम् । उच्चावचाः स्थूलसूक्ष्माः ।
तत्क्षणे आरूढो विभ्रमो विश्वासो यस्मिन्तस्मिन् । प्रतिक्षणाकूढविभ्रममिति पठे प्रति-
क्षणमारूढ उत्पन्नो विभ्रमो विलसो यस्येति तथा । कण्टकितौ रोमाञ्छितौ गण्डौ यस्मि-
न्कर्मणि तद्यथा स्यात्तथा । तिष्ठति सतीति सतिसप्तमी । तत्प्रथमं तदेव प्रथममव-
तीर्णं आगतौ यः कन्दर्पः कामस्तेने कारिता कटाक्षदृष्टिर्यस्याः सेति तथा । तदनुमार्गे
कन्दुकानुमार्गे विलसितस्य खेलनस्य लीला तयाऽञ्छिते भ्रूलते यस्याः । अनिलवेगो
वायुवगः । पञ्चबिन्दुप्रसृतेषु । 'पञ्चावर्तप्रहारस्तु पञ्चबिन्दुरुदाहृतः' इति । अवघट्ट-
यन्त्यालोलयन्ती । गोमूत्रिकाप्रचारेषु । 'गोमूत्रिकेति विद्वद्भिश्चरः शातहृदो मतः' इति
च । घनं दर्शितोऽतिमात्रदर्शितः । भेषे दर्शितश्च । विभ्रमः स्फुरणम् । विडम्बयन्त्यनु-
कुर्वती । रणितं शब्दितम् । लयसंवादि लयानुरोधि । समाघट्टितः समीकृतः कणितः
शब्दबान्धमेखलागुणो यत्र । अञ्चितं सम्यग्यथा तथोत्थित उन्नतः पृथुर्महान् नितम्बस्तत्र
लम्बे विचलन् यदंशुकं तेनोऽञ्चलं यथा तथा । वेल्लिता अमिता । परिवर्तितं यत्
त्रिकम् । 'त्रिकं त्रिकाटिकायां च पृष्ठवंशाधरेऽपि च' इति वैजयन्ती । तत्र विलम्बा
लोल कुन्तला यथा स्युस्तथा । अवगलितं सस्तं कर्णपूरभूतं कनकपत्रं तस्य प्रति-
समाधानं स्वस्थाने पुनर्निवेशनं तत्र या शीघ्रता तयाऽनतिक्रमिता प्रकृता क्रीडा

१ प्रत्यागमत्, २ उच्चावचम्, ३ प्रतिक्षणाकूढविभ्रमम्, ४ आवाहनकणितमेखलागुणम्,
५ लम्बितचेलम्, ६ नितम्बविलम्बित, ७ अंशुकाञ्चलम्, ८ आवर्तित, ९ पाशाशुचिद्वपरि०,
१० उपरि परि०.

क्षिप्यमाणहस्तपादबाह्याभ्यन्तरभ्रान्तकन्दुकम्, अवनमनोन्नमननैरन्तर्य-
नष्टदृष्टमध्ययष्टिकम्, अवपतनोत्पतनविपर्यस्तमुक्ताहारम्, अङ्कुरित-
वर्मसलिलदूषितकपोलपत्रमङ्गशोषणाधिकृतश्रवणपल्लवानिलम्, आगलित-
स्तनतटांशुकनियमनव्यापृतैकपाणिपल्लवं च निषद्योत्थाय निमी-
ल्योन्मील्य स्थित्वा गत्वा चैवातिचित्रं पर्यक्रीडत राजकन्या ।
अभिहस्य भूतलाकाशयोरपि क्रीडान्तराणि दर्शनीयान्येकेनैवानेकेनेष
कन्दुकेनादर्शयत् । चन्द्रसेनादिमिश्र प्रियसखीभिः सह विहृत्य
विहृतान्ते चाभिवन्द्य देवीं मैनसा मे सानुरागेणेव परिजनेन चानु-
गम्यमाना, कुवलयशरमिव कुसुमशरस्य मय्यपाङ्गं समर्पयन्ती, साप-
देशमसकृदावर्त्यमानवदनचन्द्रमण्डलतया स्वहृदयमिव मत्सर्मापे प्रेरितं
प्रतिनिवृत्तं न वेत्यालोकयन्ती, सह सखीभिः कुमारीपुरमगमत् ।

अहं चानङ्गविह्वलः स्ववेश्म गत्वा कोशदासेन यत्नवदत्युदारं
स्तानभोजनादिकमनुभावितोऽस्मि । सायं चोपसृत्य चन्द्रसेना रहसि
मां प्रणिपत्य पत्युरंसमंसेन प्रणयपेशलमात्रद्वयन्त्युपाविशत् । आचष्ट
च दृष्टः कोशदासः—‘ भूयासमेवं यावदायुरायताक्षि त्वत्प्रसादस्य
पात्रम् ’ इति । मया तु सस्मितमभिहितम्—‘ सखे किमेतदाशा-
स्यम् । अस्ति किंचिदक्षनम् । अनया तैदक्तनेत्रया राजसूनुरूप-
स्थितो वानरीमिवैनां द्रक्ष्यति विरक्तश्चैनां पुनस्त्यक्ष्यति ’ इति ।

तथा युक्तं यथा तथा । असकृदिति । हस्तो पादौ च तेषां बाह्याभ्यन्तरे भ्रान्तः
कन्दुकः यस्मिन्धर्मणि तद्यथा तथा । ‘ वनेटी ’ इति लोकप्रसिद्धं क्रीडनकम्—इति
भूषणा । अवनमनोन्नमननयैरन्तर्यामिना च दृष्टा च मध्ययष्टिः शरीरमध्यभागो यथा
तथा । अङ्कुरितमिषत्पादुर्ध्वतं यद् धर्मसलिलं स्वेदजलं तेन दूषितो यः कपोलयोः
पत्रमङ्गः तस्य शोषणे अङ्कुरितोऽधिकारी कृतः श्रवणपल्लवः कर्णोवर्तपल्लवस्तस्या-
निलो यत्र । स्तनतटांशुकनियमनं कुचतटोपरिगतवक्त्रसमीकरणं तत्र व्यापृतो व्यापक्तः ।
असिचित्रमनेकप्रकारम् । विहृतान्ते खेलनान्ते । अपाङ्गं नेत्रप्रान्तम् । सापदेशं
सम्भाषणम् । ‘ अपदेशः स्मृतो रक्ष्ये निमित्तव्याजयोरपि ’ इति विश्वः । अभिमिति ।
अनङ्गविह्वलो मदन्व्याकुलः । अनुभावितोऽस्मि । अनुभवविषयीकृत इत्यर्थः ।
प्रणयपेशलं प्रीतिमुन्दरम् । भूवासं भविष्य इत्यर्थः । तदक्षनेत्रयाऽजनाक्षनेत्रया ।

तथा तु स्मेरयाऽस्मि कथितः— 'सोऽयमार्येणाज्ञाकरो जनोऽय्यर्थ-
मनुगृहीतः यदस्मिन्नेव जन्मनि मानुषं त्वपुरपनीय वानरीकरिष्यते ।
तदास्तामिदम् । अन्यथाऽपि सिद्धं नः समीहितम् । अद्य खलु कन्दु-
कोत्सवे भवन्तमैवहसितमनोभवाकारमभिलषन्ती रेषादिव शम्बर-
द्विषाऽतिमात्रमायास्यते राजपुत्री । सोऽयमर्थो विदितमावया मया
स्वमात्रे तथा च तन्मात्रे महिष्या च मनुजेन्द्राय निवेदयिष्यते ।
विदितार्थस्तु पार्थिवस्त्वया दुहितुः पाणिं ग्राहयिष्यति । ततश्च
त्वदनुजीविना राजपुत्रेण भवितव्यम् । एष हि देवतासमादिष्टो विधिः ।
त्वदायत्ते च राज्ये नालमेवै त्वामतिक्रम्य मामवरोद्धुं भीमधन्वा ।
तत्सहतामयं त्रिचतुराणि दिनानि ।' इति ब्रामामन्व्य प्रियं चोप-
गूह्य प्रत्ययासीत् । मम कोशदासस्य च तदुक्तानुसारेण बहु
विकल्पयतोः कथंचिदक्षीयत क्षपा । क्षपान्ते च कृतयथोचित-
नियमस्तमेव प्रियादर्शनसुभगमुद्यानोद्देशमुपगतोऽस्मि । तत्रैव
चोपसृत्य राजपुत्रो निरभिमानमनुकूलाभिः कथाभिर्मामनुवर्त-
मानो मुहूर्तमास्त । नीत्वा चोपकार्यामात्मसमेन स्नानमोजनशयनादि-
व्यतिकरेणोपाचरत् । तत्पगतं च स्वप्नेनानुभूयमानप्रियादर्शनालिङ्गन-
सुखमायसेन निगडेनातिबलवद्बहुपुरुषैः पीवरभुजदण्डोपरुद्धमबन्ध-
यन्माम् । प्रतिबुद्धं च सहसा समभ्यधात्—'अयि दुर्मते श्रुत-
मालपितं हतायाश्चन्द्रसेनाया जालरन्ध्रनिःसृतं तच्चेष्टावबोधप्रयुक्तया-
ऽनया कुब्जया । त्वं किलाम्लषितो वराक्या कन्दुकावत्या, तव
किलानुजीविना मया स्थेयं, त्वद्वचः किलानतिक्रमता मया चन्द्र-

आज्ञाकरः सेवकजनः । अन्यथाऽपि मनुष्यस्य वानरीकरणं विनाऽपि । अद्येति । अव-
हसित उपहासं प्रापितो मनोभवाकारो मदनशरीरं येनेति । शम्बरद्विषा कामेन । अति-
मात्रं निर्भरम् । 'अतिमात्रोद्गाढनिर्भरम्' इत्यमरः । आयास्यते आयासं प्राप्यते । त्वामनु-
जीवतीति तथा । विधिरदृष्टम् । सहतामयं कोशदासः । कथंचिन्महता प्रवासेन ।
क्षपा रात्रिः । अनुकूलाभिः स्वेष्टाभिः । उपकार्यां राजगृहम् । आयसन लोहमेयेन ।
पीवरौ मांसलौ भुजदण्डौ बाहुदण्डौ ताभ्यामुपरुद्धं बन्धा तथा । जालरन्ध्रं गवाक्ष-
च्छिद्म् । किलेति असंभाव्यार्थे । 'वार्तासंभाव्ययोः किल इत्यमरः ।

सेना कोशदासाय दास्यते ' इत्युक्त्वा पार्श्वचरं पुरुषमेकमालोक्याक-
थयत्—' प्रक्षिपैनं सागरे ' इति । स तु लब्धराज्य इवातिहृष्टः ' देव
यदाज्ञापयसि ' इति यथादिष्टमकरोत् । अहं तु निरालम्बनो भुजा-
भ्यामितस्ततः स्पन्दमानः किमपि काष्ठं दैवदत्तमुरसोपश्लिष्य ताव-
दलोषि यावदपासरद्वासरः शर्वरी च सर्वा । प्रत्युषस्यदृश्यत कि-
मपि वहित्रम् । अमुत्रासन्त्यवनाः । ते मामुद्धृत्य रामेषुनाम्ने नाविक-
नायकाय कथितवन्तः—' कोऽप्ययमायसनिगडबद्ध एव जले लब्धः
पुरुषः । सोऽयमपि सिञ्चेत्सहस्रं द्राक्षाणां क्षणेनैकेन ' इति । अस्मि-
न्नेव क्षणे नैकनौकापरिवृतः कोऽपि मद्गुरभ्यधावत् । अबिमयुर्यवनाः ।
तावदतिजवा नौकाः श्वान इव वराहमस्मत्पोतं पर्यरुत्सत । प्राव-
र्तत च संप्रहारः । पराजयिष्यत यवनाः । तानहमगतीनवसीदतः समा-
श्वास्यालपिषम्—' अपनयत मे निगडबन्धनम् । अयमहमवसाद-
यामि वः सपत्नान् ' इति । अमी तथाऽकुर्वन् । सर्वाश्च तान्प्रतिमटा-
न्मल्लवर्षिणा भीमटंकृतेन शार्ङ्गेण लवलवीकृताङ्गानकार्षम् । अवप्लुत्य
हतविध्वस्तयोधमस्मत्पोतसंसक्तपोतममुत्र नाविकनायकमनभिसरमभि-
पत्य जीवग्राहमग्रहीषम् । असौ चासीत्स एव भीमधन्वा । तं चाह-
मवबुध्य जातव्रीडमब्रूवम्—' तात किं दृष्टानि कृतान्तविलसितानि ' इति ।
ते तु सांयात्रिका मदीयेनैव शृङ्खलेन तमतिगाढं बद्ध्वा हर्ष-
किलकिलारवमकुर्वन्मां चापूजयन् ।

स्पन्दमानः चेष्टमानः । उपश्लिष्यालिङ्ग्य । अपासरदतिक्रान्तः । शर्वरी रात्रिः ।
वहित्रं वहनम् । अपि सिञ्चेत् । अपिशब्दः संभावनायाम् । ' गर्हासमुच्चयप्रशशङ्का-
संभावनास्वपि । ' इत्यमरः । मद्गुः पोतविशेषः । अतिजवा अतिवेगवत्यः । पर्य-
रुत्सत परितो रुरुधुरित्यर्थः । पराजयिष्यत पराजयं प्राप्ता इत्यर्थः । आलपिषमब्रूवम् ।
अवसादयामि । नाशयिष्यामीत्यर्थः । सपत्नान्वैरिणः । मल्लवर्षिणा बाणवर्षिणेत्यर्थः ।
टंकृतेन टंकारेण । ' नपुंसके भावे क्तः ' । शार्ङ्गेण चापेन । लवलवीकृताङ्गान् लेशलेशी-
कृताङ्गान् । " लवो भागस्तस्य लवस्तथाकृतान् । चूर्णितान्तित्यर्थः । " इति भूषणा ।
अनभिसरमसहायम् । ' अनुलवः सहायश्चानुचरोऽभिसरः समाः । ' इत्यमरः । जीव-
ग्राहं जीवं गृहीत्वेति णमुल् । जातव्रीडं जातलज्जम् । कृतान्तो यमः । सांयात्रिकाः
पोतवणिजः । ' सांयात्रिकः पोतवणिक् ' इत्यमरः । किलकिलारवमित्यनुकरणम् ।

दुर्वारा तु सा नौरननुकूलवातनुन्ना दूरमभिपत्य कमपि द्वीपं
निबिडमाश्लिष्टवती । तत्र च स्वादु पानीयमेधांसि कन्दमूलफलानि च
संजिघृक्षवो गाढपातितशिलाबलयमवातराम । तत्र चासीन्महाशैलः ।
सोऽहम्—‘अहो रमणीयोऽयं पर्वतनितम्बभागः, कान्ततरेयं गन्धपाषाण-
वत्युपत्यका, शिशिरमिदंमिन्दीवरारविन्दमकरन्दबिन्दुचन्द्रकोत्तरं गोत्र-
वारि, रम्योऽयमनेकवर्णकुसुममञ्जरीमञ्जुलतरस्तरुवनाभोगः’ इत्यतुस्त-
तरया दृशा बहुबहु पश्यन्नलक्षिताध्यारूढक्षोणीधराशिखरः शोणीभूत-
मुत्प्रभाभिः पञ्चरागसोपानशिलाभिः किमपि नालीकपरागधूसरं सरः
समध्यगमम् । तत्र स्नातैश्च कांश्चिदमृतस्वादून्बिसभङ्गानास्वाद्य, अंसलग्न-
कह्लारस्तीरवर्तिना केनापि भीमरूपेण ब्रह्मराक्षसेनाभिपत्य ‘कोऽसि, कुत-
स्त्योऽसि’ इति निर्भर्त्सयताऽभ्यधीये । निर्भयेन च मया सोऽभ्यधीयत—
‘सौम्य सोऽहमस्मि द्विजन्मा । शत्रुहस्तादर्णवम्, अर्णवाद्यवननावम्, यवन-
नावश्चित्रग्रावाणमेनं पर्वतप्रवरं गतो यदृच्छयाऽस्मिन्तरासे विश्रान्तः । भद्रं
तव’ इति । सोऽब्रूत—‘न चेद्व्रीषि प्रश्नानश्रामि त्वाम्’ इति । मयोक्तम्—
‘पृच्छा तावत् भवतु’ इति । अथावयोरेकयाऽऽर्ययाऽऽसीत्संलापः—

किं क्रूरं स्त्रीहृदयं किं गृहिणः प्रियहिताय दारगुणाः ।

कः कामः संकल्पः किं दुष्करसाधनं प्रज्ञा ॥

अननुकूलेन प्रतिकूलवातेन नुन्ना प्रेरिता । एधांसि काष्ठानि । ‘काष्ठं दार्विन्धनं त्वेधः’
इत्यमरः । संजिघृक्षवो प्रहीतुकामाः । गाढं पातितं शिलाबलयं शिलाग्रमण्डलं यत्र
तथा । नितम्बभागः तटप्रदेशः । गन्धपाषाणवती मनःशिलादिधातुपाषाणमयीत्यर्थः ।
अथ वा गन्धपाषाणः शैलेयम् । ‘शैलेयं गन्धपाषाणः शिलापुष्पं च कथ्यते’ इति कोशः ।
उपत्यका पर्वतासन्नभूमिः । ‘उपत्यकाऽद्वेरासन्ना भूमिः’ इत्यमरः । इन्दीवरारविन्दानां
मकरन्दबिन्दवः । गोत्रवारि पर्वतनिर्झरजलम् । अनेकवर्णानि नानावर्णानि यानि
कुसुमानि तेषां मञ्जरीभिः मञ्जुलतरोऽतिरम्यः । तरुवनाभोगस्तत्तवनपूर्णता । अतुस्ततरया
दर्शनेच्छावत्येत्यर्थः । अलक्षितमध्यारूढं क्षोणीधरस्य पर्वतस्य शिखरं येन सः ।
अतिदूरे गत इति यावत् । शोणीभूतमारक्तीभूतम् । नालीकं पद्मम् । ‘नालीकं पद्मपाणजोः’
इति वैजयन्ती । अर्णवं समुद्रम् । यवननावः । पञ्चभ्यन्तमिदम् । पर्वतप्रवरं पर्वतश्रेष्ठम् ।
गत इति प्रत्येकं द्वितीयान्तमन्वेति । संलापो मिथोभाषणम् । किं क्रूरमिति ।
प्रियहिताय प्रियं च हितं च तस्मै । दारगुणा भार्याया गुणाः । संकल्पो निश्चयः ।

‘तत्र धूमिनीगोमिनीनिम्नवतीनितम्बवत्यः प्रमाणम् ।’ इत्युपदिष्टो मया सोऽब्रूत—‘कथय कीदृश्यस्ताः’ इति । अत्रोदाहरम्—

‘अस्ति त्रिगर्तो नाम जनपदः । तत्रासन्गृहिणस्त्रयः स्फीतसारधनाः सोदर्या धनकधान्यकधन्यकारुण्याः । तेषु जीवत्सु न वर्षे वर्षाणि द्वादश दशशताक्षः । क्षीणसारं सस्यम्, ओषध्यो वन्ध्याः, न फलवन्तो वनस्पतयः, स्त्रीषा मेघाः, क्षीणस्रोतसः स्वन्त्यः, पङ्कशेषाणि पल्वलानि, निर्निःस्यन्दान्युत्समण्डलानि, विरलीभूतं कन्दमूलफलम्, अवहीनाः कथाः, गलिताः कस्याणोत्सवक्रियाः, बहुलीभूतानि तस्करकुलानि, अन्योन्यमभक्षयन्प्रजाः, पर्यलुठन्नितस्ततो बलाकापाण्डुराणि नरशिरःकपालानि, पर्यहिण्डन्त शुष्काः काकमण्डप्यः, शून्यीभूतानि नगरग्रामस्खर्वटपुटभेदनादीमि । त एते गृहपतयः सर्वधान्यनिचयमुपयुज्यजाविकं गवलगणं गवां यूथं दासीदासजनमपत्यानि ज्येष्ठमध्यमभार्ये च क्रमेण भक्षयित्वा ‘कनिष्ठभार्या धूमिनी श्वो भक्षणीया’ इति समकल्पयन् । अथ कनिष्ठो धन्यकः प्रियां स्वामत्तुमक्षमस्तया सह तस्यामेव निश्यपासरत् । मार्गकान्तां चोद्ब्रह्मन्वं जगाहे । स्वमांसासृगपनतिक्षुत्पिपासां तां नयन्नन्तरं कमपि निकृत्तपाणिपादकर्णनासिकमवनिपृष्ठे विचेष्टमानं पुरुषमद्राक्षीत् । तमप्यार्द्राशयः स्कन्धेनोद्ब्रह्मकन्दमूलमृगबहुले गहनोद्देशे यत्नरचितपर्णशालश्चिरमवसत् । अमुं च रोपितव्रणमिह्नुदी-

अस्तीति । स्फीतो महान्सारः स्थिराशो धनं च येषाम् । न वर्षे वृद्धिं न वृद्धिरेत्यर्थः । दशशताक्ष इन्द्रः । ओषध्यः फलपाकान्ताः । स्वन्त्यो नद्यः । पल्वलान्यल्पसरांसि । उत्समण्डलानि प्रसवणमण्डलानि । ‘उत्सः प्रसवणं वारिप्रवाहो निर्धरो झरः ।’ इत्यमरः । बलाकाः बिसकण्टिकाः । पर्यहिण्डन्त पर्यभ्रमन् । ‘हिडि भ्रमणे’ । अजाश्च अवयश्च तत्समूहोऽजाविकम् । ‘अजाविकटम्’ इति पाठः । ‘ध्वन्तादजाद्यदन्तं विप्रतिषेधेन’ इत्यत्रशब्दस्य पूर्वनिपातः । ‘संवाते कटञ्’ इति सामूहिकापवादः कटञ् ।—इति भूषणा । गवला महिषाः । यूथं समूहः । अक्षमोऽसमर्थः । असुप्रक्तम् । क्षुत्क्षुधा । पिप्पसा तृट् । निकृत्तं पाणिपादकर्णनासिकं यस्य तम् । गहनोद्देशे वनप्रदेशे । इह्नुदी । भाषया ‘हिगणवेट’ इति

तैलादिभिरामिषेण शाकेनात्मनिर्विशेषं पुषोष । पुष्टं च तमु-
 द्रिक्तधातुमेकदा मृगान्वेषणाय च प्रयाते धन्यके सा धूमिनी
 रिरंसयोपातिष्ठत् । भर्त्सिताऽपि तेन बलात्कारमरीरमत् । निवृत्तं
 च पतिमुदकाम्यर्थिनम् ' उद्धृत्य कूपात्पिबै, रुजति मे शिरः शिरो-
 रोगः ' इत्युदञ्चनं सरज्जुं पुरश्चिक्षेप । उदञ्चनं च तं कूपा-
 दपः क्षणात्पृष्ठतो गत्वा प्रणुनोद । तं च विकलं स्कन्धेनोदुह्य
 देशादेशान्तरं परिभ्रमन्ती पतिव्रताप्रतीतिं लेभे बहुविधाश्च पूजाः ।
 पुनरवन्तिराजानुग्रहादातिमहत्या भूत्या न्यवसत् । अथ पानीया-
 र्थिसार्थजनसमापत्तिदृष्टोद्धृतमवन्तिषु भ्रमन्तमाहारार्थिनं भर्तारमुप-
 लभ्य सा धूमिनी ' येन मे पतिर्विकलीकृतः स दुरात्माऽयम् ' इति
 तस्य साधोश्चित्रवधमज्ञेन राज्ञा समादेशयांचकार । धन्यकस्तु दत्त-
 पश्चाद्वन्धो वध्यभूमिं नीयमानः सशेषत्वादायुषः ' यो मया विकली-
 कृतोऽभिमतो भिक्षुः स चेन्मे पापमाचक्षीत युक्तो मे दण्डः '
 इत्यदीनमधिकृतं जगाद । ' को दोषः ' इत्युपनीय दर्शितेऽमुष्मिन्स
 विकलः पर्यश्रुः पादपतितस्तस्य साधोस्तत्सुकृतमसत्याश्च तस्यास्तथा-
 मृतं दुश्चरितमार्यबुद्धिराचक्षे । कुपितेन राज्ञा विरूपितमुखी सा
 दुष्कृतकारिणी कृता श्रम्यः पाचिका । कृतश्च धन्यकः प्रसादभूमिः ।
 तद्वर्षामि—' स्त्रीद्वयं क्रूरम् ' इति ।

प्रसिद्धः । ' इक्षुदी तापसतरुः ' इत्यमरः । आमिषं मांसम् । आत्मनिर्विशेषमात्म-
 तुल्यम् । रिरंसया रन्तुमिच्छया । बलात्कारमिति क्रियाविशेषणम् । अरीरमत्कीडां
 चके । निवृत्तं परावृत्त्यागतम् । उदकाम्यर्थिनं जलाकाङ्क्षिणम् । रुजति । ' रुज व्यथने ' ।
 ० यथा प्राप्नोतीत्यर्थः । उदञ्चनं जलनिष्कासनपात्रम् । ' उत्सेचनं स्नेकपात्रं तथोदञ्च-
 नमित्यपि । ' इति वैजयन्ती । भाषया ' डोल ' इति । सरज्जुं सरोरकम् । पुरोऽप्ये ।
 चिक्षेप त्यक्तवतीत्यर्थः । विकलं बिह्वलम् । प्रतीतिं ख्यातिम् । भूत्या ऐश्वर्येण ।
 अथेति । पानीयं जलं तदर्थं तत्प्रार्थकः । ० सार्थजनेन समापत्या यदृच्छया
 दृष्ट्वाद्यौ उद्धृतश्च तम् । वध्यभूमिं मारणभुवम् । श्रम्यः पाचिका पुटपाककर्त्री ।

पुनरनुयुक्तो गोमिनीवृत्तान्तमाख्यातवान्—‘ अस्ति द्राविडेषु काञ्ची नाम नगरी । तस्यामनेककोटिसारः श्रेष्ठिपुत्रः शक्तिकुमारो नामासीत् । सोऽष्टादशवर्षदेशीयश्चिन्तामापेदे—‘ नास्त्यदाराणामननुगुण-दाराणां वा सुखं नाम । तत्कथं नु गुणवद्विन्देयं कलत्रम् ’ इति । अथ परप्रत्ययाहतेषु दारेषु यादृच्छिकीं संपात्तिमनभिसमीक्ष्य कार्तान्तिको नाम भूत्वा वस्त्रान्तपिनद्धशालिप्रस्थो भुवं बभ्राम । ‘ लक्षणज्ञोऽयम् ’ इत्यमुष्मै कन्याः कन्यावन्तः प्रदर्शयांबभूवुः । यां कांचिल्लक्षणवतीं सवर्णी कन्यां दृष्ट्वा स किल स्म ब्रवीति—‘ भद्रे शत्रोषि किमनेन शालिप्रस्थेन गुणवदन्नमस्मानभ्यवहारयितुम् ’ इति । स हसितावधूतो गृहाद्गृहं प्रविश्याभ्रगत् । एकदा तु शिबिषु कावेरीतीरपत्तने सह पितृभ्यामवसितमहर्द्धिमवशीर्णभवनसारां धात्र्या प्रदर्श्यमानां कांचन विरलभूषणां कुमारीं ददर्श । अस्यां संसक्तचक्षुश्चातर्कयत्—‘ अस्याः खलु कन्यकायाः सर्व एवावयवा नातिस्थूला नातिकृशा नातिह्रस्वा नातिदीर्घा न विकटा मृजावन्तश्च । रक्ततलाकुन्ती यवमत्स्यकमलकलशाद्यनेकपुण्यलेखालाञ्छितौ करौ, समगुल्फसंधी मांसलावशिरालौ चाङ्घ्री, जङ्घे चानुपूर्ववृत्ते, पविरोरुग्रस्ते इव दुरुपलक्ष्ये जानुनी, सकृद्विभक्तश्चतु-

प्रसादभूमिः प्रसादास्पदम् । अष्टादशवर्षदेशीयः किञ्चिन्न्यूनाष्टादशवर्षः । ‘ ईषद-समाप्तौ कल्पन्देस्यदेशीयरः ’ । यादृच्छिकं मभीष्टम् । संपात्तिमर्षाद्विज्ञानाम् । ‘ कार्ता-न्तिको लक्षणज्ञः ’ इति वैजयन्ती । शालिस्तण्डुलविशेषः । ‘ कण्डनेन विना श्वेतं हैमन्तं शालि संस्पृतम् ’ इति भावदिश्रः । प्रस्थं मानविशेषः । ‘ माषटङ्काश्चविल्लानि कुडवः प्रस्थमाढकम् । राशिर्गोणी खारिकेति यच्चोत्तरचतुर्गुणम् ॥ ’ इति शार्ङ्ग-धरोक्तः । शेरचतुष्कपरिमाणमिति यावत् । कन्यावन्तः कन्यापितरः । शिबिषु कावेरीदक्षिणतीरेषु । ‘ शिबिर्महर्द्धभायास्तु दक्षिणं तीरं (वर्षं) मिष्यते । ’ इति वैजयन्ती । अवसिता नष्टा महती ऋद्धिर्भूतिर्यस्यास्ताम् । मृजा शुद्धिः तद्वन्तः । यवोऽङ्गुलविरहं विह्वम् । आदिशब्देनान्यानि शुभविरहाणि सूच्यन्ते । गुल्फं घुटिका । ‘ तद्ग्रन्थी घुटिके गुल्फौ ’ इत्यमरः । मांसलौ पुष्टौ । अत एव ममगुल्फसंधी अत एवाहममानशिरावेष्टितौ—इति भूषणा । अशिष्टालौ शिरारहितौ । अङ्घ्री चरणा । पविरो मांसलावूरु ताभ्यां प्रस्ते । सकृद्विभक्तः समं विभक्तः । ‘ एकवारे समे सकृत् ’

रत्नः ककुन्दरविभागशोभी रथाङ्गाकारसंस्थितश्च नितम्बभागः, तनुतरमी-
गन्निभं गम्भीरं नाभिमण्डलम्, वलित्रयेण चालंकृतमुदरम्, उरोभागव्या-
पिनावुन्मग्नचूचौ विशालारम्भशोभिनौ पयोधरौ, धनधान्यपुत्रमूयस्त्वचि-
ह्वलेखालाङ्घिततले स्निग्धोर्दग्रकोमलनखमणी ऋज्वनुपूर्ववृत्ताम्राङ्गुली
संनतांसदेशे सौकुमार्यवत्यौ निमग्नपर्वसंधी च बाहुलते, तन्वी कम्बुवृत्त-
बन्धुरा च कन्धरा, वृत्तमध्यविभक्तरागाधरम् असंसितचारुचिबुकम् आ-
पूर्णकठिनगण्डमण्डलम् असंगतानुवक्रनीलस्निग्धभ्रूलतम् अनतिप्रौढतिल-
कुसुमसदृशनासिकम् असितधवलरक्तत्रिभागभासुरमधुराधीरसंचारमन्थ-
रायतेक्षणम् इन्दुशकलसुन्दरललाटम् इन्द्रनीलशिलाकाररम्यालकपङ्क्ति द्वि-
गुणकुण्डलितम्लाननालीकनालललितलम्बश्रवणपाशयुगलमाननकमलम्,
अनतिभङ्गुरो बहुलः पर्यन्तेऽप्यकपिलरुचिरायामवानकैकनिसर्गसम-
स्निग्धनीलो गन्धमाही च मूर्धनकलापः । सेयमाकृतिर्न व्यभिचरति शीलम् ।

इत्यजयः । ककुन्दरं नितम्बास्थितकूपकद्वयम् । 'कूपको तु नितम्बस्थौ द्वयहीने
ककुन्दरे ।' इत्यमरः । रथाङ्गं चक्रम् । संस्थितिर्मर्यादा । तनुतरमति सूक्ष्मम् । चूचु-
कं कुचाग्रम् । 'चूचुकं तु कुचाग्रं स्वात्' इत्यमरः । पयोधरौ स्तनौ । पुत्रभूयस्त्वं
पुत्रबाहुल्यम् । स्निग्धा उदग्राः कोमलाश्च नखमणयो ययोस्ते । अंसः स्कन्धः ।
कम्बुः शङ्खः । 'शङ्खः स्यात्कम्बुरस्त्रियौ' इत्यमरः । कन्धरा ग्रीवा । चिबुकं हनुः ।
त्रिभागे च भासुरे च मधुराधीरसंचारे च मन्धरे च आयते च ईक्षणे नेत्रे यस्य ।
इन्दुशकलमध्वचन्द्रः । नालीकं कमलम् । 'नालीकः शरशत्याङ्गेज्जखण्डे नपुंसकम्'
इति मेदिनी । श्रवणः कर्णः । द्वौ गुणौ यस्य तद् द्विगुणं कुण्डलितं च यन्म्लानं
नालोकनालं तद्वल्लितौ लम्बौ च यौ प्रशस्तौ कर्णौ कर्णपाशौ तयोर्बुगलं यत्र ।
कपिलरुचिः पिङ्गलरुचिः । न कपिलरुचिरकपिलरुचिः । 'कडारः कपिलः
पिङ्गः' इत्यमरः । आयामो दैर्घ्यं तद्वान् । मूर्धनकलापः केशकलापः । 'स्निग्धोन्न-
ताग्रतनुताग्रनखौ कुमार्याः पारौ समोपचितचारुनिगूढगुफौ । श्लिष्टाङ्गुली कमल-
कान्तितले च यस्यास्तामुद्वेष्टादि भुवोऽधिपासित्वामिच्छेत् ॥ मत्स्याङ्गुशाब्जयव्यञ्ज-
ह्लासिचिह्नावस्वेदनौ मृदुतले चरणौ प्रशस्तौ । जङ्घे च रोमरहिते विपुले सुकृते च नु-
द्वयं सभगत्पुष्पमसंधिदेशम् ॥ ऊरू बभौ करिकरप्रतिमाबरोमावधत्पुत्रप्रदं विपुलं
च पुष्पम् ॥ वस्तिर्गर्भासोपचितो नितम्बो गुदश्च धरो रथनाकलापम् । नाभिर्ग्रीवा
विपुलाऽङ्गनानां प्रदक्षिणावर्तयता च शस्ता ॥ मर्ध्यं किमास्त्रिबलान्तमरोमर्षं च वृत्तौ
घनावविषमौ कठिनासुरः स्त्र्यौ । रोमप्रवर्जितसुरो मृदु चाङ्गनानां ग्रीवा च कम्बुनिविता-

आसज्जति च मे हृदयमस्यामेव । तत्परीक्ष्यैनामुद्वेष्टम् । अविमृश्यकारिणा
हि नियतमनेकाः पतन्त्यनुशयपरंपराः । इति स्निग्धदृष्टिराचष्ट—‘मद्रे,
कश्चिदस्ति कौशलं शालिप्रस्थेनानेन संपन्नमाहारमस्मानभ्यवहारयितुम्’
इति । ततस्तथा वृद्धदासी साकूतमालोकिता । तस्य हस्तात्प्रस्थमात्रं
धान्यमादाय कचिदलिन्दोद्देशे सुसिक्तसंमृष्टे दत्तपादशौचमुपावेशयत् ।
सा कन्या तान्गन्धशालीनसंक्षुद्य मात्रया विशोष्यातपे मुहुर्मुहुः परि-
वर्त्य स्थिरसमायां भूमौ नालीपृष्ठेन मृदुमृदु बट्टयन्ती तुषैरखण्डैस्तण्डु-
लान्पृथक्चकार । जगाद च धात्रीम्—‘मातः, एभिस्तुषैरर्थिनो मूषण-
मृनाक्रियाक्षमैः स्वर्णकाराः । तेभ्य इमान्दत्त्वा लब्धामिः काकिणीभिः
स्थिरतराण्यनत्याद्राणि नातिशुष्काणि काष्ठानि मितंपचां स्थालीमुमे श-
रावे चाहर’ इति । तथाकृते तया तांस्तण्डुलाननैतिनिम्रोत्तानविस्तीर्णकुक्षौ
ककुभोलूलले लोहपत्रबेष्टितमुखेन समशरीरेण विभाव्यमानमध्यतानवेन

उर्थसुखानि धत्ते ॥ बन्धुजीवकुमुपोपमोऽधरो मांसलो रुचिरविश्वरूपधृक् । कुन्दकुङ्कुमल-
निभाः समा द्विजा योषिता पतिसुखामितार्थदाः ॥ दाक्षिण्ययुक्तमशठं परपुष्टं सवल्गु-
प्रभाषणमदीनमसौष्ठवं च । नाद्या समा समपुटा रुचिरप्रशस्ता इङ्गीलनारजदले
द्युतिहारिणी च ॥ नो संगते नातिपृथू न लम्बे शस्ते भ्रुवौ बालशशाङ्कवके । अर्धेन्दु-
संस्थानमलोमशं च शस्तं ललाटं न तलं न तुङ्गम् ॥ कर्णेयुगमपि युक्तमांसलं हस्यते
मृदु समं समाहितम् । स्निग्धनीलमृदुकुक्षितलम्बाः मूर्धजाः शुभकराः शिरःस्थिताः ॥
इति वराहमिहिरः । ” इति भूषणा । आसज्जति । सक्तं भवतीत्यर्थः । उद्वेष्टम् ।
उद्वहामीत्यर्थः । अनुशयः पश्चात्तापः । ‘भवेदनुशयो द्वेषे पश्चात्तापानुबन्धयोः’ इति
विश्वः । अभ्यवहारयितुं भोजयितुम् । साकूतं सामिप्रायम् । ‘आकूतं स्यःसामिप्रायः’
इति हलायुधः । अलिन्दं देहली । सेति । मात्रयाऽरूपपरिमाणेन । ‘मात्रा
परिच्छेदे वर्णे मानेऽल्पे’ इति रत्नमाला । आतपे उष्णे । मृदुमृदु दानैःशनैरित्यर्थः ।
तुषैरिति ‘पृथग्विनानाना—’ इति तृतीया । मृजा शुद्धिः । काकिणीभिः कर्पादिकाभिः ।
‘वराटकानां दशकद्वयं स्यात्सां काकिणी’ इति भास्कराचार्यः । स्थिरतराणि सारवान्ति ।
मितंपचाम् । ‘मितनये च’ इति खड्ग । शरावे मृत्पात्रे । ‘शरावो वर्षमानकः’
इत्यमरः । विस्तीर्णकुक्षौ बृहदुदरे । ‘नातिनम्रोत्तानविस्तीर्णः कुक्षिर्वस्येत्यर्थः । ’ इति
भूषणा । ककुभो वृक्षविशेषः । ‘ककुभो भूरुहे वौणाप्रसेवे’ इति महीपः । काष्ठोल-
खले इति भावः । विभाव्यमानं संभाव्यमानम् । मध्यतानं मध्ये कृशत्वम् । तनो-

व्यायतेन गुरुणा खादिरेण मुसलेन चतुरल्लितोत्क्षेपणावक्षेपणायासितभुज-
मसकृदङ्गुलीभिरुद्धृत्योद्धृत्यावहत्य शूर्पशोधितकणकिंशारुकांस्तण्डुलान-
सकृदङ्गिः प्रक्षाल्य कथितपञ्चगुणे जले दत्तचुह्नीपूजा प्राक्षिपत् ।
प्रश्लथावयवेषु प्रस्फुरत्सु तण्डुलेषु मुकुलावस्थामतिवर्तमानेषु संक्षिप्यान-
लमुपहितमुखपिधानया स्थाल्याऽन्नमण्डमगालयत् । दर्व्या चावषट्च
मात्रया परिवर्त्य समपक्वेषु सिक्थेषु तां स्थालीमधोमुखीमवातिष्ठिपत् ।
इन्धनान्यन्तःसाराण्यम्मसा समभ्युक्ष्य प्रशमिताग्नीनि कृष्णाङ्गरीकृत्य
तदर्थिभ्यः प्राहिणोत्—‘ एभिर्लब्धाः काकिणीर्दत्त्वा शाकं घृतं दधि
तैलमामलकं चिञ्चाफलं च यथालाभमानय ’ इति । तथाऽनुष्ठिते च
तया द्वित्रानुपदंशानुपपाद्य तदन्नमण्डमार्द्रवालुकोपहितनवशरावगत-
मतिमृदुना तालवृन्तानिलेन शीतलीकृत्य सलवणसंमारं दत्ताङ्गार-
धूपवासं च संपाद्य, तदप्यामलक श्लक्ष्णपिष्टमुत्पलगन्धिं कृत्वा
धात्रीमुखेन स्नानाय तमचोदयत् । तया च स्नानशुद्धया दत्ततैल-
मलकः क्रमेण सन्नौ । स्नातैः सिक्तमृष्टे कुट्टिमे फलकमारुह्य पाण्डु-
हरितस्य त्रिमागशेषलूनस्याङ्गणकदलीपलाशस्योपरि शरावद्वयं दत्त-
मार्द्रमभिमृशन्नतिष्ठत् । सा तु तां पेयामेवाग्रे समुपाहरत् । पीत्वा
चापनीताध्वक्लमः प्रहृष्टः प्रह्लिन्नसकलग्रात्रः स्थितोऽभूत् । ततस्तस्य
शाल्योदनस्य दर्वीद्वयं दत्त्वा सर्पिर्मित्रां सुपमुपदंशं चोपजहार । इमं च

र्भाबस्तानवम् । व्यायतेन दीर्घेण । गुरुणा स्थूलेन । उरक्षेपणमूर्ध्वीकरणम् । अवक्षेपण-
मधः पातनम् । किंशारम् । ‘ किंशारः सस्यशूकं स्यात् ’ इत्यमरः । असङ्कुट्टारंवारम् ।
कथितेति । ‘ कथितं च तत्पञ्चगुणं चेत्यर्थः ’ इति भूषणा । मुकुलावस्थां कलिका-
वस्थाम् । अन्नमण्डं भक्तपानीयम् । अवषट्च अवगाहोत्यर्थः । अन्तःसाराण्युपर्येष
दग्धानि । द्वित्रान्कतिपयान् । उपदंशाञ्चाकादीन् । अचोदयत् प्रेरयामासेत्यर्थः ।
सिक्तमृष्ट आदौ सिक्तः पक्वान्मृष्टः । कुट्टिमं बद्धभूमिकम् । ‘ त्रिषु भागेषु यः शेषो-
ऽप्रिमस्तत्र लूनस्य छिन्नस्येत्यर्थः । ’ इति भूषणा । अङ्गणे या कदली रम्भा तस्याः
पलाशं पत्रं तस्वीपरि । अभिमृशन्नस्पृशन् । सा त्विति । पेया ससिक्था ।
मण्डोऽसिक्थः, ससिक्था पेया, परिसिक्था यवागूष्ण, घनसिक्था विलेपी,
परिस्त्रुतस्त्वोदनो भक्तः ’ इति बाग्भट्टोक्तः । ओदनस्य दर्वीद्वयं दत्त्वा । दर्वीद्वय-
मात्रमोदनं दत्त्वेत्यर्थः । सर्पिर्मित्राम् । अल्पघृतमिति यावत् । सुपं वराजम् ।

१ ललितोत्क्षेपणोत्क्षेपणायासित. २ चावगाह्य. ३ परावृत्य. ४ निरुष्णाङ्गरीकृत्य
५ आपितः. ६ हरितवि. ७ अङ्गिः.

दध्ना च त्रिजातकावचूर्णितेन सुरभिशीतलाभ्यां च कालशेयकाञ्जिकाभ्यां
शेषमन्नमभोजयत् । शशेष एवान्धस्यसावतृष्यत् । अयाचत च पानीयम् ।
अथ नवभृङ्गारसंभृतमगुरुधूपधूपितमभिनवपाटलाकुसुमवासितमुत्फुल्लो-
त्पलप्रथितसौरभं वारि नालीधारात्मना पातयांबभूव । सोऽपि मुखोपहित-
शरावेण हिमशिशिरकणकरालितारुणायमानाक्षिपक्ष्मा धारारवाभिनन्दित-
श्रवणः स्पर्शसुखोद्भिन्नरोमाञ्चकर्कशकपोलः परिमलप्रवालोत्पीडफुल्ल-
घ्राणरन्ध्रो माधुर्यप्रकर्षवैर्जितरसनेन्द्रियस्तदच्छं पानीयमाकण्ठं पपौ ।
शिरःकम्पसंज्ञावारिता च पुनरपरकरकेणाचमनमदत्त कन्या । वृद्धया
तु तदुच्छिष्टमपोष्य हरितगोमयोपलिप्ते कुट्टिमे स्वमेवोत्तरीयकर्पटं
व्यवधाय क्षणमशेत । परितुष्टश्च विधिवदुपयम्य कन्यां निन्ये । नीत्वै-
तदनपेक्षः कामपि गणिकामवरोधमकरोत् । तामप्यसौ प्रियसखीमिवो-
पाचरत् । पतिं च दैवतमिव मुक्ततन्द्रा पर्यचरत् । गृहकार्याणि चाहीन-
मन्वतिष्ठत् । परिजनं च दाक्षिण्यनिधिरात्माधीनमकरोत् । तद्गुणवशी-
कृतश्च मर्ता सर्वमेव कुटुम्बं तदायत्तमेव कृत्वा तदैकाधीनजीवितशरीर-
स्त्रिवर्गं निर्विवेश । तद्भवीमि—‘गृहिणः प्रियहिताय दारगुणाः’ इति ।

उपदंशं च शाकादि । त्रिजातकं त्वक्तैलं त्रिकटुं वा । अवचूर्णितेन
विकोदितेन । कालशेयं तक्ष्म । ‘दण्डाहतं कालशेयमरिष्टमपि गोरसः ।’ इत्यमरः ।
‘कलशिर्षटस्तत्र भवम् ।’ इतिकुक्षिकलशि—‘इति ङ्’—इति भूषणा । काञ्जिकम् ।
‘आरनालकसौधीरकुल्माषाभिषुतानि च । अवन्तिसोमधान्याम्लकुञ्जलानि च
काञ्जिके ॥’ इत्यमरः । अन्धस्योदने । ‘भिस्सा स्त्री भक्तमन्धोऽन्नमोदनेऽस्त्री
सदीदिविः’ इत्यमरः । अथेति । धारात्मना अविरलधारयेत्यर्थः । हिमशिशिर-
कणैः करालितानि अरुणायमानानि च अक्षिपक्ष्माणि यस्य । ‘हिमशिशिरेतीन्द्रिय-
वृत्तिरुक्ता । उक्तं च माघेऽपि—‘कान्तकान्तवदनप्रतिबिम्बे भयबालाहकारसुगन्धौ ।
स्वादुनि प्रणदितालनि शीते निर्ववार मधुनीन्द्रियवर्गः ॥’—इति भूषणा । माधुर्यस्य
प्रकर्षेण आवर्जितं तर्पितं रशनेन्द्रियं घ्राणेन्द्रियं यस्य । आचमनमदत्तेति । अत्र
याज्ञवल्क्यः—‘ज्ञात्वा पीत्वा धुते सुप्ते भुक्त्वा रथ्योपसर्पणे । आचान्तः पुनराचामे-
द्भिः विपरिचाब च ॥’ इति । हरितगोमयम् । ‘गोश्च पुरीषे’ इति
मयट् । कर्पटं जीर्णवस्त्रम् । मुक्ततन्द्रा त्यक्तालस्या । अहीनमत्यर्थम् । दाक्षिण्य
भावः दाक्षिण्यं तस्य निधिः । तदायत्तं तदधीनम् । त्रिवर्गं धर्मार्थकामान् ।

ततस्तेनानुयुक्तो निम्बवतीवृत्तमारुयातवान्—‘ अस्ति सौराष्ट्रेषु
बलभी नाम नगरी । तस्यां गृहगुप्तनाम्नो गुह्यकेन्द्रतुल्यविष-
बस्य नाविकपतेर्दुहिता रत्नवती नाम । तां किल मधुमत्याः
समुपागम्य बलभद्रो नाम सार्धवाहपुत्रः पर्यगेषीत् । तयाऽपि नव-
वध्वा रहसि रमसविघ्नितसुरतसुखो झटिति द्वेषमल्पेतरं बबन्ध ।
न तां पुनर्द्रष्टुमिष्टवान् । तद्रूहागमनमपि सुहृद्वाक्यशतातिवर्ती
लज्जया परिजहार । तां च दुर्मगां तदाप्रभृत्येव ‘ नेयं रत्नवती
निम्बवती चैयम् ’ इति स्वजनः परजनश्च परिवभूव । गते च कस्मि-
श्चित्काले सा त्वनुत्पद्यमाना ‘ का मे गतिः ’ इति विमृशन्ती कामपि
वृद्धप्रव्राजिकां मातृस्थानीयां देवशेषकुसुमैरुपस्थितामपश्यत् । तस्याः
पुरो रहसि सकरुणं सरोद । तयाऽप्युदश्रुमुख्या बहुप्रकारमनुनीय
रुदितकारणं पृष्ट्वा त्रपमाणाऽपि कार्यगौरवात्कथंचिदब्रवीत्—‘ अभ्य-
किं ब्रवीमि । दौर्भाग्यं नाम जीवन्मरणमेवाङ्गनानां, विशेषतश्च
कुलधूनाम् । तस्याहमस्म्युदाहरणभूता । मातृप्रमुखोऽपि ज्ञातिवर्गो
मामवज्ञयैव पश्यति । तेन सुदृष्टां मां कुरु । न चेत्प्रयोजयमद्यैव निष्प्र-
योजनान्प्राणान् । आ विरामाच्च मे रहस्यं नाश्राव्यम् ’ इति पादयोः
पपात । सैनामुत्थाप्योद्वाप्नोवाच—‘ वत्से मा अध्यवस्यः साहसम् ।
इयमस्मि त्वन्निदेशवर्तिनी । यावति ममोपयोगस्तव तावति भवाम्यन-
न्याधीना । यद्येवौसि निर्विण्णा तपश्चर त्वं मदधिष्ठिता पारलौकिकाय
कल्याणाय । जन्त्रयमुदर्कः प्राक्तनस्य दुष्कृतस्य यदनेनाकारेणदृशेन

अस्तीति । गुह्यकेन्द्रः कुबेरः । नाविका नौभिर्जीवन्तीति । तथा । मधुमत्या नगर्याः ।
पर्यगेषीत्परिणयनमकरोत् । अल्पेतरं बह्वित्यर्थः । दुर्मगां दुरदृष्टाम् । सा निम्बवती ।
अनुत्पद्यमानाऽनुतापं प्राप्तवती । प्रव्राजिका संन्यासिनी । देवशेषकुसुमैर्निर्मात्यपुष्पैः ।
तयाऽपि वृद्धप्रव्राजिकया । रुदितं रोदनम् । त्रपमाणा लज्जावती । गौरवात् महत्वात् ।
दौर्भाग्यं भर्तृवैमुख्यम् । निष्प्रयोजनानकिञ्चित्करान् । रहस्यं गोप्यम् । उद्वाप्नोवाच-
वाष्पा । यावति तावतीति । प्रयोजने इत्यर्थः । पारलौकिके भवं पारलौकिकं
तस्मै पारलौकिकाय । उदर्कः भाषि कर्मफलम् । ‘ उदर्कः कलमुत्तरम् ’ इत्यमरः ।

शिलेन जात्या चैवंभूतया समनुगता सत्यकैस्मादेव भर्तृद्वेष्यतां गताऽसि ।
यदि कश्चिदस्त्युपायः पतिद्रोहप्रतिक्रियायै, दर्शयामुष् । मतिर्हि ते
पठ्यसी ' इति । अथासौ कथंचित्क्षणमधोमुखी ध्वात्वा दीर्घोष्ण-
श्वासपूर्वमवोचत्—' भगवति पतिरेव दैवतं वनितानाम्, विशेषतश्च
कुलजानाम् । अतस्तच्छुश्रूषणाभ्युपायहेतुभूतं किंचिदाचरणीयम् ।
अस्त्यस्मत्प्रातिवेश्यो वणिक् । अभिजनेन विभवेन राजान्तरङ्गभावेन च
सर्वपौरानतीत्य वर्तते । तस्य कन्या कनकवती नाम मत्समानरूपा-
वयवा ममातिस्निग्धा सखी । तया सह तद्विमानहर्म्यतले ततोऽपि
द्विगुणमण्डिता विहरिष्यामि । त्वया तु तन्मातृप्रार्थनं सकरुणमभि-
वाय मत्पतिरेतद्गृहं कथंचनानेयः । समीपगतेषु च युष्मासु क्रीडामत्ता
नाम कन्दुकं ब्रंशयेयम् । अथ तमादाय तस्य हस्ते दत्त्वा वक्ष्यामि—
' पुत्र, तवेयं भार्यासखी निधिपतिदत्तस्य सर्वश्रेष्ठिमुख्यस्य कन्या
कनकवती नाम । त्वामियमनवस्थो निष्करुणश्चेति रत्नवतीनिमित्त
मत्यर्थं निन्दति । तदेष कन्दुको विपक्षघनं प्रत्यर्पणीयम् ' इति । स
तथोक्तो नियतमुन्मुखीभूय तामेव प्रियसखी मन्यमानो मां, बद्धाञ्जलि
याचमानायै मह्यं भूयस्त्वत्प्रार्थितः सामिलाषमर्पयिष्यति । तेन रन्ध्रे-
णोपश्लिष्य रागमुज्ज्वलीकृत्य यथाऽसौ कृतस्फुटो देशान्तरमादाय मां
गमिष्यति तथोपपादनीयम् ' इति । हर्षाभ्युपेतया चानया तथैव
संपादितम् । अथैतां कनकवतीति वृद्धतापसीविप्रलब्धो बलभद्रः सरस्वतीं
साराभरणामादाय निशि नीरन्ध्रे तमसि प्रावसत् । सा तु तापसी

आकारेण शरीराकृत्या । सौन्दर्येणेत्यर्थः । जात्या विशिष्टकुलेन । एवंभूतया
स्पृहणीययेत्यर्थः । यदीति । पत्युर्द्रोहः पराङ्मुखता । पटीयस्यतिशयेन पटुः । असौ
निम्बवती । शुश्रूषणं सेवा । प्रातिवेश्यः प्रतिवेशे समीपगृहे भवः । वणिग्वाणिज्यकर्ता ।
अभिजनेन कुलीनतया । विभवेन सामर्थ्येन । राजान्तरङ्गभावेन राज्ञो विश्वास-
भूमित्वेनेत्यर्थः । अतीत्यातिक्रम्य । मण्डिताऽलंकृता । विमानहर्म्येति ।
' विमानो व्योमयाने च सप्तभूमिगृहेऽपि च । ' इति कोशः । तन्मातृ-
प्रार्थनं कनकवतीमातृप्रार्थनमिति । मां तामेव प्रियसखीं मन्यमानः ।
बद्धाञ्जलि बद्धः । अञ्जलिर्यस्मिन्कर्मणि तद् । यथा स्यात्तथा । क्रिया-
विशेषणमिदम् । रन्ध्रेण निषेधेन । उपश्लिष्यालिक्रय । उपेत्येत्यर्थः । रागमिच्छाम् ।
उज्ज्वलीकृत्य । पकटीकृत्येत्यर्थः । अथेति । नीरन्ध्रे तमसि गान्धान्धकारे ।

वार्तामापादयत्—‘ मन्देन मया निर्निमित्तमुपेक्षिता रत्नवती श्वशुरौ च परिभूतौ सुहृदश्चातिवर्तिताः । तदत्रैव संमृष्टो जीवितुं जिह्वेमीति बलभद्रः पूर्वेषुर्मात्रमकथयत् । नूनमसौ तेन नीता व्यक्तिश्चाचिराद्भविष्यति ’ इति । तच्छ्रुत्वा तद्धान्धवास्तदन्वेषणं प्रति शिथिलयत्नास्तस्थुः । रत्नवती तु मार्गे काचित्पण्यदासीं संगृह्य तयोह्यमानपाथे-याद्युपस्करा खेटकपुरमगमत् । अमुत्र च व्यवहारकुशलो बलभद्रः स्वरूपेनैव मूलेन महद्धनमुपार्जयत् । पौराग्रगण्यश्चासीत् । परिजनश्च भूयानर्थवशात्समाजगाम । ततस्तां प्रथमदासीं ‘ न कर्म करोषि, दृष्टं मुष्णासि, अप्रियं ब्रवीषि ’ इति परुषमुक्त्वा बह्वताडयत् । चेटी तु प्रसादकालोपारुण्यातरहस्यस्य वृत्तान्तैकदेशमात्तरोषा निर्विभेद । तच्छ्रुत्वा तु लुब्धेन दण्डवाहिना पौरवृद्धसन्निधौ ‘ निधिपतिदत्तस्य कन्यां कनकवतीं मोषेणापहृत्यास्मत्पुरे निवसत्येष दुर्मातिर्बलभद्रः । तस्य सर्वस्वहरणं न भवद्भिः प्रतिबन्धनीयम् ’ इति नितरामभर्त्सयत् । भीतं च बलभद्रमभिजगाद रत्नवती—‘ न मेतव्यम् । ब्रूहि—नेयं निधिपतिदत्तकन्या कनकवती । बलभ्यामेव गृहगुप्तदुहिता रत्नवती नामेयं दत्ता पितृभ्यां मया च न्यायोदा । न चेत्प्रतीर्थं प्राणिषि प्रहिणुतास्या बन्धुपार्श्वम् ’ इति । बलभद्रस्तु तथोक्त्वा श्रेणीप्रातिभांव्येन तावेवातिष्ठयावत्तत्पुरलेख्यलब्धवृत्तान्तो गृहगुप्तः खेटकपुरमागत्य सह जामात्रा दुहितरमतिप्रीतः प्रत्यनैषीत् । तथा दृष्ट्वा रत्नवतीं कनकवतीति भावयतस्तस्यैव बलभद्रस्यातिबलमा जाता । तद्ब्रवीमि—‘ कामो नाम संकल्पः ’ इति ।

अतिवर्तिताः क्रान्ताः । संमृष्टः तया संगतः । दासीं चेटीम् । ‘ चेटी चिरप्टी दासी च ’ इति वैजयन्ती । पाथेयं मार्गे भक्षणसामग्री । खेटकपुरमल्पनगरम् । मूलेन मूलधनेन । उपाख्यातरहस्यस्य कथितकनकवत्यपहारवृत्तान्तस्य । लुब्धेन । ‘ लुब्धोऽभिलाषुकस्त्वृणक् ’ इत्यमरः । दण्डवाहिना दण्डाधिकारिणा । न्यायोदा न्यायमार्गेणोदा । परिणीतेत्यर्थः । प्राणिषिः सेवकः । श्रेणीप्रातिभांव्येन वणिजां श्रेणीं प्रतिभूस्थाने कृत्वेत्यर्थः ।

तदनन्तरमसौ नितम्बवतीवृन्तान्तमप्राक्षीत् । सोऽहमब्रवम्—‘ अस्ति शूरसेनैषु मथुरा नाम नगरी । तत्र कश्चित्कुलपुत्रः कलासु गणिकासु चातिरक्तः मित्रार्थं स्वभुजमात्रनिर्व्यूढानेककलहः कलहकण्टक इति कर्कशैरभिरूपापिताख्यः प्रेत्यवात्सीत् । स चैकदा कस्यांचिदागन्तो-
श्चित्रकरस्य हस्ते चित्रपटं ददर्श । तत्र काचिदालेख्यगता युवतिरालोक-
मात्रेणैव कलहकण्टकस्य कामातुरं चेतश्चकार । स च तमब्रवत्—
‘ मद्र विरुद्धमिवैतत्प्रतिभाति । यतः कुलजादुर्लभं वपुः, अभिजात्य-
शंसिनी च नम्रता, पाण्डुरा च मुखच्छविः, अनतिपरिभुक्तसुभगा च
तनुः, प्रौढतानुविद्धा च दृष्टिः । न चैषा प्रोषितभर्तृका प्रवासचिह्नस्यैक-
वेण्यादेरदर्शनात् । लक्ष्म चैतद्वक्षिणपार्श्ववर्ति । तदियं वृद्धस्य कस्य-
चिद्वणिजो नातिपुंस्त्वस्य यथार्हसंमोगालाभपीडिता गृहिणी त्वयाऽति-
कौशलाद्यथादृष्टमालिखिता भवितुमर्हति ’ इति । स तमभिप्रशस्याशं-
सत्—‘ सत्यमिदम् । अवान्तिपुर्यामुज्जयिन्यामनन्तकीर्तिनाम्नः सार्ध-
वाहस्य भार्या यथार्थनामा नितम्बवती नामैषा सौन्दर्यविस्मितेन मयैवमा-
लिखिता ’ इति । स तदैवोन्मनायमानस्तद्दर्शनाय परिव्राजोज्जयिनीम् ।
भार्गवो नाम भूत्वा भिक्षानिभेनै तद्गृहं प्रविश्य तां ददर्श । दृष्ट्वा चात्या-
रूढमन्मथो निर्गत्य पौरमुख्येभ्यः श्मशानरक्षामयाचत । अलभत च ।

अस्तीति । शूरसेनेषु देशेषु । कुलपुत्रः शूद्रः । ‘ कुलपुत्रः कुलीने च शूत्रे च ’ इति
वैजयन्ती । कलासु चतुःषष्टिमितासु । गणिकासु वेद्यासु । स्वभुज एव स्वभुजमात्रं
तेन निर्व्यूढा दृढीकृताः समाप्ति नीताः अनेके कलहा येन । कर्कशैः परुषवादिभिः ।
स च कलहकण्टकः । तं चित्रकारम् । मद्रेति । अभिजातस्य भावः अभिजात्यं
कुलीनता । पाण्डुरा शुभ्रा । अनतिपरिभुक्ताऽलच्छातिभोगा । प्रौढतानुविद्धा
प्रौढतासम्पत् । वेणी कचबन्धः । ‘ वेणी कचस्य बन्धे स्थानदीना संगमेऽपि च ’ इति
विश्वः । ‘ लक्ष्म नखक्षतरूपं चिह्नम् ’ इति भूषणा । संमोगस्यालाभोऽप्राप्तिस्तेन
पीडिता । उन्मनायमानः उन्मनायतेऽसौ तथा । परिव्राजः अगच्छदित्यर्थः ।
भार्गवो ज्यैतिषिकः । ‘ भार्गवो शुक्रदैवज्ञौ ’ इति वैजयन्ती । निभं मिषम् । ‘ निभो
व्याजसदृशयोः ’ इति विश्वः । दृष्ट्वा चेति । अत्यारूढमन्मथोऽतिप्रवृद्धकामः ।

तत्र लब्धैश्च शवावगुण्ठनपटादिभिः कामप्यर्हन्तिकां नाम श्रमणिका-
मुपासांचके । तन्मुखेन च नितम्बवतीमुपांशु मन्त्रयामास । सा चैनां
निर्भर्त्सयन्ती प्रत्याचक्षे । श्रमणिकामुखाच्च दुष्करशीलभ्रंशां कुल-
स्त्रियमुपलभ्य रहसि दूतिकामशिक्षयत्—‘ भूयोऽप्युपतिष्ठ सार्थवाह-
भार्याम् । ब्रूहि चोपहरे, संसारदोषदर्शनात्समाधिमास्थाय मुमुक्षमाणो
मादृशो जनः कुलवधूनां शीलपातने घटत इति क घटते । एतदपि
त्वमत्युदारया समृद्ध्या रूपेणातिमानुषेण प्रथमेन वयसोपपन्नां किमितर-
नारीसुलभं चापलं स्पृष्टं न वेति परीक्षा कृता । तुष्टाऽस्मि तवैवमदुष्ट-
भावतया । त्वामिदानीमुत्पन्नापत्यां द्रष्टुमिच्छामि । भर्ता तु भवत्याः
केनचिद्बहेणाधिष्ठितः पाण्डुरोगदुर्बलो मोगे चासमर्थः स्थितोऽभूत् ।
न च शक्यं तस्य विघ्नमप्रतिकृत्यापत्यमस्माह्वयम् । अतः प्रसीद ।
वृक्षवाटिकामेकाकिनी प्रविश्य मदुपनीतस्य कस्यचिन्मन्त्रवादिनश्छिन्न-
मेव हस्ते चरणमर्पयित्वा तदभिमन्त्रितेन प्रणयकृपिता नाम भूत्वा
भर्तारमुरसि प्रहर्तुमर्हसि । उपर्युक्तावुत्तमघातुषष्टिर्जितापत्योत्पादन-
क्षमामासादयिष्यति । अनुवर्तिष्यते देवीमिवाश्रमवतीम् । नात्र शङ्का
कार्या ’ इति । सा तथोक्ता व्यक्तमभ्युपैष्यति । नक्तं मां वृक्ष-
वाटिकां प्रवेश्य तामपि प्रवेशयिष्यसि । तावतैव त्वयाऽहमनुगृहीतो
भवेयम् ’ इति । सा तथैवोर्षपादितवती । सोऽतिप्रीतस्त-
स्यामेव क्षपायां वृक्षवाटिका गतो नितम्बवती निर्ग्रन्थिका-

पौरमुखेभ्यः पौरश्रेष्ठेभ्यः । तत्र शमशाने । शवावगुण्ठनपटः शववेष्टितवस्त्रम् ।
अर्हन्तिकां बौद्धपरिव्राजिकाम् । तन्मुखेन श्रमणिकामुखेन । उपांशु रहसि ।
मन्त्रयामास । भेदवागासंत्यर्थः । भ्रंशो नाशः । घटत ईहते । ‘ घट चेष्टायाम् ’ । क
घटते क संगच्छते । ‘ घट योजने ’ । अतिमानुषेण मानुषमतिक्रम्य वर्तत इति तथा
तेन । प्रथमेन वयसा यौवनेन । अदुष्टभावः सुभावः । पातित्रत्यादभ्रंश इत्यर्थः । उत्पन्ना-
पत्यां जातापत्याम् । भोगे विषयसङ्गे । अप्रतिकृत्य । प्रतीकारमकृत्वेत्यर्थः । वृक्ष-
वाटिकां गृहोपवनम् । ऊर्जितं च तदुपत्यञ्जितापत्यं समीचीनापत्यं तस्यांत्पादनं क्षम-
समर्थाम् । न पतन्ति पितरोऽनेनेत्यपत्यम् । नक्तं रात्रौ । उपग्राहितवत्यङ्गीकृतवती ।

प्रयत्नेनोपनीतां पादे परामृशन्निव हेमनूपुरमेकर्माक्षिप्य च्छुरिकयोरुमूले
किञ्चिदालिख्य द्रुततरमपासरत् । सा तु सान्द्रत्रासा स्वमव
दुर्नयं गर्हमाणा जिघांसन्तीव श्रमणिकां तद्वृणं भवनदीर्घिकायां
प्रक्षाल्य दैत्वा पटबन्धनं सामयापदेशादपरं चापनीय नूपुर शयन-
परा त्रिचतुराणि दिनान्येकान्ते निन्ये । स धूर्तः ' विक्रेष्ये '
इति तेन नूपुरेण तमनन्तकीर्तिमुपाससाद । स दृष्ट्वा ' मम गृहिण्या एवैष
नूपुरः कथमयमुपलब्धस्त्वया ' इति तमब्रुवाणं निर्वन्धेन पप्रच्छ । स
तु ' वणिग्ग्रामस्याग्रे वक्ष्यामि ' इति स्थितोऽभूत् । पुनरसौ गृहिण्यै
' स्वनूपुरयुगलं प्रेषय ' इति संदिदेश । सा च सलज्जं समाध्वंसं च ' अद्य
रात्रौ विश्रामप्रविष्टायां वृक्षवाटिकायां प्रभ्रष्टो ममैकः प्रशिथिलबन्धो
नूपुरः । सोऽद्याप्यन्विष्टो न दृष्टः । स पुनरयं द्वितीयः ' इत्यपरं प्राहिणोत् ।
अनया च वार्तयाऽमुं पुरस्कृत्य स वणिग्गणजनसमाजमाजगाम । स
चानुयुक्तो धूर्तः सविनयमावेदयत्—' विदितमेव खलु वो यथाऽहं
युष्मदाज्ञया पितृवनमभिरक्ष्य तदुपजीवी प्रतिवसामि । लुब्धाश्च
कदाचिन्मद्दर्शनभीरवो निशि दहेयुरपि शवानीति निशास्वपि
श्मशानमधिशये । अपरेद्युर्दग्धादग्धं मृतकं चितायाः प्रसभमा-
कर्षन्तीं श्यामाकारां नारीमपश्यम् । अर्थलोभात्तु निगृह्य मयं
सा संगृहीता । शस्त्रिकयोरुमूले यदृच्छया किञ्चिदुल्लिखितम् ।
एष च नूपुरश्चरणादाक्षिप्तः । तावत्येव द्रुतगतिः सा पलायिष्ट ।
सोऽयमस्यागमः । परं भवन्तः प्रमाणम् ' इति । विमर्शे च तस्याः

निर्गन्धिका मिथुकी श्रमणिका । सान्द्रत्रासा निबिडभया । पटबन्धनं वस्त्रबन्धनम् ।
सामयापदेशाद् रुणतामपदिश्य । गृहिणी स्त्री । नूपुरः पादभूषणम् ।

मजीरो नूपुरोऽस्त्रियाम् ' इत्यमरः । वणिग्ग्रामस्य वणिजां समूहस्य । प्रशिथिल-
बन्धः श्लथबन्धः । न दृष्टो न लब्ध इत्यर्थः । पितृवनं श्मशानम् । तदुपजांवी
श्मशानजीवो । मद्दर्शनभीरवो मद्दर्शनभयशालाः । दहेयुरपीत्यत्र अपिः संभावयानाम् ।
दग्धं ज्वलितम् । मृतकं शवम् । चितायाः । चितामध्यादित्यर्थः । प्रसभं बलात् । विमर्शे

शाकिनीत्वमैकमत्येन पौराणामभिमतमासीत् । भर्त्रा च परित्यक्ता
तस्मिन्नेव शशने बहु विलप्य पाशेनोद्धृत्य मर्तुकामा तेन धूर्तेन
नक्तमगृह्यत । अनुनीता च—‘ सुन्दरि त्वदाकारोन्मादितेन मया
त्वदावर्जने बहुमुपायान्मिक्षुकीमुखेनोपन्यस्य तेष्वसिद्धेषु पुनरयमु-
पायो यावज्जीवमसाधारणीकृत्य रन्तुमाचरितः । तत्प्रसीदानन्य-
शरणायास्मै दासजनाय ’ इति मुहुर्मुहुश्चरणयोर्निपत्य प्रयुज्य सान्त्व-
शतानि तामगत्यन्तरामात्मवश्यामकरोत् । तदिदमुक्तम्—‘ दुष्कर-
साधने प्रज्ञा ’ इति ।

स चेदमाकर्ण्य ब्रह्मराक्षसो मामपूजन् । अस्मिन्नेव क्षणे नातिप्रौढ-
पुंनागमुकुलस्थूलानि मुक्ताफलानि सह सलिलबिन्दुभिरम्बरतलादपतन् ।
अहं तु ‘ किं निवदम् ’ इत्युच्चक्षुरालोकयन्कमपि राक्षसं कांचिदङ्गनां
विचेष्टमानगात्रीमाकर्षन्तमपश्यत् । कथमपहरत्यकामामपि स्त्रियमना-
चारो नैर्ऋतः इति गगनगमनमन्दशक्तिरशस्त्रातप्ये । स तु
मत्संनन्धी ब्रह्मराक्षसः ‘ तिष्ठ तिष्ठ पाप, कापहरसि ’ इति मत्संयन्तु-
त्थाय राक्षसेन समसृज्यत । तां तु रोषार्दनेपेक्षापविद्धाममरवृक्षमञ्जरी-
मिवान्तरिक्षादापतन्तीमुन्मुखप्रसारितोभयकरः कराभ्यामग्रहीषत् ।
उपगृह्य च वेपमानां संमीलिताक्षीं मदङ्गस्पर्शसुखेनोद्दिन्नरोमाञ्चां
तादृशीमेव तामनवतारयन्नतिष्ठत् । तावन्तावुभावपि शैलश्रृमङ्गङ्गैः
पादपैश्च रमसोन्मूलितैर्मुष्टिपादप्रहारैश्च परस्परमक्षपयेताम् । पुनरह-
मतिमृदुनि पुलिनवति कुसुमलवलाञ्छिते सरस्तीरेऽवरोप्य सस्पृह

मिथो विचारे । शाकिनीत्वं पिशाचदैवतत्वम् । ऐयकत्येन विसंवादाभावेन । पौराणां
नागरिकाणाम् । त्वदावर्जने त्वत्संमुखीकरणे । यावज्जीवं रन्तुमिति संबन्धः । अगत्यन्तरां
न विद्यते गत्यन्तरं यस्यास्ताम् । आत्मवश्यामात्माधीनाम् । स चेदमिति । पुंनागो
बकुलः । उच्चक्षुर्लक्ष्मीकृतेनेत्रः । विचेष्टमानगात्रीमात्ममोचनार्थं स्वाङ्गेचेष्टमानाम् ।
नैर्ऋतो राक्षसः । अतप्ये तापमापम् । अनपेक्षापविद्धामेवं त्यक्ता चेन्नस्येदित्यपेक्षाया
अभावेन त्यक्ताम् । अमरवृक्षं कल्पद्रुमः । अन्तरिक्षादाकाशात् । वेपमानां कम्पमानाम् ।
उद्दिन्ना रोमाञ्चा यस्याः सा उद्दिन्नरोमाञ्चा उद्गतसात्त्विकभावा ताम् । तावुभौ राक्षस-
ब्रह्मराक्षसौ । पुलिनं तोयोत्थिनो देशः । कुसुमलवलाञ्छिते पुष्पलेखाचिह्निते ।

निर्वर्णयंस्तां मत्प्राणैकवल्लभां राजकन्यां कन्दुकावतीमलक्षयम् । सा हि मया समाश्वास्यमाना तिर्यङ् मामभिनिरूप्य जातप्रत्यभिज्ञा सकरुण-मरोदीत् । अवादीच्च—‘ नाथ त्वद्दर्शनादुपोदरागा तस्मिन्कन्दुको-त्सवे पुनः सख्या चन्द्रसेनया त्वत्कथाभिरेव समाश्वासिताऽस्मि । त्वं किल समुद्रमध्ये मज्जितः पापेन मद्भात्रा भीमघन्वना इति श्रुत्वा सखीजनं परिजनं च वञ्चयित्वा जीवितं जिहासुरेकाकिनी क्रीडावनमुपागमम् । तत्र च मामचकमत कामरूप एष राक्षसाधमः । सोऽयं मया भीतया-ऽवधूतप्रार्थनः स्फुरन्ती मां निगृह्याभ्यधावत् । अत्रैवमवसितोऽभूत् । अहं च दैवात्तवैव जीवितेशस्य हस्ते पतिता । भद्रं तव ’ इति । श्रुत्वा च तया सहावरुह्य नाथमध्यारोहम् । मुक्ता च नौः प्रतिवात-प्रेरिता तामेव दामलितां प्रत्युपातिष्ठत् । अवरूढाश्च वयमश्रमेण । ‘ तनयस्य च तनयायाश्च नाशादनन्याः प्रत्यस्तुङ्गघन्वा सुहृत्पतिर्निष्कलः स्वयं सकलत्र एव निष्कलङ्कगङ्गारोधस्यनशनेनोपरन्तुं प्रतिष्ठते । सह तेन मर्तुमिच्छत्यनन्यनाथोऽनुरक्तः पौरवृद्धलोकः । ’ इत्यश्रुमुखीनां प्रजानामाक्रन्दमश्रुणुम् । अथाहमस्मै राज्ञे यथावृत्तमारुढाय तदप्रत्य-द्वयं प्रत्यर्पितवान् । प्रीतेन तेन जामाता कृतोऽस्मि दामलिसेश्वरेण । तत्पुत्रो मदनुजीवी जातः । मदाज्ञसेन चामुना प्राणवद्रज्जिता चन्द्रसेना कोशंदासमभजत् । ततश्च सिंहवर्मसाहाय्यार्थमग्रागत्स्य मर्तुस्तव दर्शनोत्सवसुखमनुभवामि ’ इति ।

श्रुत्वा ‘ चित्रेयं दैवगतिः । अवसरेषु पुष्कलः पुरुषकारः । ’ इत्यभिधाय भूयः स्मिताभिषिक्तदन्तच्छेदो मन्त्रगुप्ते हर्षोत्फुल्लं चक्षुः

प्रत्यभिज्ञा पूर्वदृष्टवम् । उपोदरागा प्ररूढमन्मथा । मामचकमत मय्यभिलाषं ववन्व । अवसितो मृत्युं प्राप्तः । जीवितेशः प्रियः । ‘ जीवितेशः प्रिये येमे ’ इति कोषः । भद्रं कल्याणम् । निष्कलो वृद्धः । ‘ निष्कलः स्थविरः समौ ’ इति वैजयन्ती । निष्कलं पुण्यम् । उपरन्तुं मरणं संपादयितुम् । पुष्कलो महान् । पुरुषकारः पुरुषार्थः । स्मितेन हास्येन अभिषिक्तः शिञ्जितो व्यास इति यावत् दन्तच्छेदो बोधो यस्य सः ।

पातयामास देवो राजवाहनः । स किल करकमलेन किञ्चित्संवृतान-
ननो ललितवल्लभारमसदत्तदन्तक्षतन्यसनविह्वलाधरमणिर्निरोष्ठचवर्णमा-
त्मचरितमाचक्षे—

इति श्रीदण्डिनः कृतौ दशकुमारचरिते मित्रगुप्तचरितं नाम षष्ठ उच्छ्वासः ।

सप्तमोच्छ्वासः ।

राजाधिराजनन्दन नगरन्ध्रगतस्य ते गतिं ज्ञास्यन्नहं च गतः
कैदाचित्कालिङ्गान् । कलिङ्गनगरस्य नात्यासन्नसंस्थितजनदाह-
स्थानसंसक्तस्य कस्यचित्कान्तारधरणिजस्यास्तीर्णसरसकिसलयसंस्तरे
तले निषद्य निद्रालीढदृष्टिरशायिषि । गलति च कालरात्रिशिखण्ड-
जालकान्धकारे चलिर्तरक्षसि क्षरितनीहारे निजनिलयनिलीननिः-
शेषजने नितान्तशीते निशीथे घनतरसालशाखान्तरालनिर्हादि^१
नेत्रनिमिनीं निदां निगृह्णैत् कर्णदेशं गतं 'कथं खलेनानेन दग्धसिद्धेन
रिरंसाकाले निदेशं दिग्भता जन एष रागेणानर्गलेनार्दित इत्थं खिली-
कृतः । क्रियेतास्याणकनरेन्द्रस्य केनचिदनन्तशक्तिना सिद्धचन्तरायः'

ललिता या वल्लभा तया रभसेन दत्तानि दन्तशतानि एव व्यसने यद्वा
तेभ्यो व्यसने तेन विह्वलः अधरमणिर्यस्य । निरोष्ठचवर्णमोघेचरितवर्णरहितम् ॥

इति श्रीदशकुमारचरितटीकायां षष्ठ उच्छ्वासः ।

इदानीं मन्त्रगुप्तः स्वचरितं वक्तुमुपक्रमते—राजेति । अत्रौष्ठयावर्णाभावस्वरूपं
चित्रं कविना साधितम् । अत्यासन्नमतिर्समीपम् । संस्थितो मृतः । 'परेतप्रेतसंस्थिताः'
इत्यमरः । 'कान्तारं वर्त्म दुर्गमम्' इत्यमरः । धरणिजो वृक्षाः । सरसमार्दम् । आलीढा
ध्यासा । शिखण्डजालकं केशसमूहः । कालरात्र्याः शिखण्डजालकमिव अन्धकार-
स्तास्मिन् । चलिर्तरक्षसीत्यनेन रात्रिचरत्वद्योतनम् । क्षरितनीहारे निःसृतहिमे ।
निलयं गृहम् । निलीनाः स्थिताः । साला एतदास्या वृक्षाः । घनतराणां
निविडानां सालशाखानामन्तरालानि तेषु निर्हादि इति शतितमित्यस्य विशेष-
णम् । 'निर्हादिनि' इति पाठे निशीथे इत्यस्य विशेषणम् । नेत्रनिमिनीं
नेत्रस्पर्शिनीम् । 'णिसि चुम्बने' । दग्धसिद्धेन सिद्धदतकेन । रिरंसा रन्तुमिच्छा ।
अनर्गलेनाप्रतिबन्धेन । खिलीकृतः प्रतितः । क्रियेत कर्मणि संभावनायां लिट् ।
अणकः कुस्थितः । 'पापाणके कुस्थितैः' इति । नरेन्द्रे मन्त्रज्ञः । दिदृक्षा द्रष्टुमिच्छा ।

१ तदा. २ चरित. ३ निशान्त. ४ निर्हादिनि. ५ निगृह्ण. ६ नरेन्द्रेण. ७ खलीकृतः

इति किंकरस्य किंकर्षाश्चातिकातरं रटितं । तदाकण्यं ' क एषः सिद्धः
का च सिद्धिः किं चानेन किंकरेण करिष्यते ' इति दिदृक्षाक्रान्तहृदयः
किंकरगतया दिशा किंचिदन्तरं गतस्तरलतरनरास्थिशकलरचितालंकारा-
क्रान्तकायं दहनदग्धकाष्ठनिष्ठाङ्गाररजःकृताङ्गारागं तडिल्लताकारजटाधरं
हिरण्यरेतस्यरण्यचक्रान्धकारराक्षसे क्षणक्षणगृहीतनानेन्धनप्रासचञ्चद-
र्चिषि दक्षिणेतरेण करेण तिलसिद्धार्थकादीन्निरन्तरचटचटायितानाकिरन्तं
कंचिदद्वाहं । तस्याग्रे स कृताञ्जलिः किंकरः ' किं करणीयं, दीयतां
निदेशः ' इत्यतिष्ठत् । आदिष्टश्चायं तेनातिनिकृष्टाशयेन— ' गच्छ
कलिङ्गराजस्य कर्दनस्य कन्यां कनकलेखां कन्यागृहादिहानय ' इति । स
च तथाऽर्क्षार्षीत् । ततश्च तां त्रासेनालधीयसाऽखजर्जरेण च कण्ठेन
रणरणिकागृहीतेन च हृदयेन ' हा तात हा जननि ' इति क्रन्दन्तीं
कीर्णग्लानशेखरस्त्राजि शीर्णनहने शिरसिजानां संचये निगृह्यासिना
शिलाशितेन शिरश्चिकर्तिषयाऽचेष्टत । झटिति चाच्छिद्य तस्य हस्तौ-
त्तां शस्त्रिकां तया निकृत्य तच्छिरः सजटाजालं निकटस्थस्य

तरलतराण्यत्युज्ज्वलानि । ' तरलो हाररत्ने च चञ्चले योज्ज्वलेऽपि च । ' इति
केशवः । नरास्थि मनुष्यास्थि । शकलं खण्डम् । अङ्गार आभरणम् । निष्ठाङ्गार-
रजः । अस्मेत्यर्थः । ' निष्ठा निष्पत्तिनाशान्ताः ' इति कोशः । तडिल्लता विद्युलता ।
हिरण्यरेतसि वह्नौ । ' हिरण्यरेता हुतभुक् ' इत्यमरः । अरण्यचक्रे योऽन्धकारस्तस्य
राक्षसे विनाशके इत्यर्थः । क्षणक्षणगृहीतानि यानि नानाविधानीन्धनानि काष्ठानि तेषां
प्रासेन चञ्चन्त्यः अर्चिषो ज्वाला यस्य तास्मिन् । दक्षिणेतरेण । बाधेनेत्यर्थः । आकि-
रन्तं क्षिपन्तम् । अद्वाक्षम् । दृष्टवानित्यर्थः । तस्येति होमकर्तुः । निदेश आज्ञा ।
अतिनिकृष्टो अतिनीचः आश्रयो मनो यस्येति तेन । कर्दन इति कलिङ्गराजनाम ।
अखजर्जरेणाश्रुक्लिप्तेन । ' अस्रः कोणे शिरसिजे चास्रमश्रुणि शोणिते । ' इति विश्वः ।
रणरणिकौत्सुक्यम् । ' औत्सुक्यं रणरणिका ' इति महीपः । हृदयेनेत्युपलक्षणे तृतीया ।
शीर्णनहने श्लथबन्धने । संचयः समूहः । अस्त्रिना खड्गेन । शिलाशितेन शाणशेजितेन ।
शिलाशितेनेति पाठे शिलावदक्षितः श्यामस्तेन । शिरश्चिकर्तिषया शिरःकर्तनेच्छया ।
झटिति शीघ्रम् । आच्छिद्यापकृष्य । ' आच्छेदजं स्यादाक्षेपः ' इति वररुचिः ।
तया शस्त्रिकया । तच्छिरः । होमकर्तुर्मस्तकमित्यर्थः । निकटस्थस्य समीपवर्तिनः ।

कस्यचिज्जीर्णसालस्य स्कन्धरन्ध्रे न्याधिषि । तन्निध्याय हृष्टतरः स
 राक्षसः क्षीणाधिरकथयत्—^१आर्य कदर्यस्यास्य कदर्थनाज कदाचिज्जिद्रा-
 ऽऽयाति नेत्रे । तर्जयति त्रासयति च अकृत्ये चाज्ञां ददाति । तदत्र
 कल्याणराशिना साधीयः कृतं यदेष नरकाकः कारणानां नारकीणां
 रसज्ञानाय नीतः शीतेतरदीधितिदेहजस्य नगरं । तदत्र दयानिधेरनन्त-
 तेजसस्तेऽयं जनः कांचिदाज्ञां चिकीर्षति । आदिश अलं कालहरणेन
 इत्यनंसीत् । आदिशं च तं—‘सखे सैषा सज्जनाचरिता सरणिर्यदणी-
 यासि कारणेऽनणीयानादरः संदृश्यते । न चेदिदं नेच्छसि सेयं संनता-
 ङ्गयष्टिरक्लेशार्हा सत्यनेनाकृत्यकारिणाऽत्यर्थं क्लेशिता तन्नयैनां निज-
 निलयं नान्यदितः किंचिदस्ति चित्तराधनं नः ’ इति । अथ तदाकर्ण्य
 कर्णशेखरनीलैनीरजायितां धीरतैरतारकां दृशं तिर्यङ्किंचिदध्वितां संचा-
 रयन्ती सलिलचरकेतनशरासनानतां चिल्लिकालता ललाटरङ्गस्थली-
 नर्तकी ललालसं लांसयन्ती कण्टकितरक्तगण्डलेखा रागलज्जान्तराल-

जीर्णसालस्य जीर्णवृक्षस्य । न्यदधा निवेशितवान् । निध्याय आलोक्य । क्षीणाधिर्गतमा-
 नसम्बन्धः । कदर्यस्य कृपणस्य । ‘कदर्थं कृपणभुद्रकिंपचानमितंपचाः ।’ इत्यमरः । कदर्थ-
 नाक्लेशानात् । ‘क्लेशनं तु कदर्थनम्’ इति कोशः । अकृत्येऽपकारे । [कृतस्ति कृत्ये ।]
 साधीयोऽतिशयेन साधिवति तथा । नरक को मनुष्यनिन्यः । कारणानां वासनानाम् ।
 नारकीणां नरकसंबन्धिनीनाम् । शीतेतरदीधितिः सूर्यस्तदेहजस्य । नमस्येत्यर्थः ।
 अयं जनो मद्रूपः । कालहरणे कालांतपातेन । अनंसीत् ननाम् । ‘गम प्रहृत्वे’ ।
 आदिशामिति । सरणिः पद्धतिः । ‘सरणिः पद्धतिः पथा वर्तन्वेकवतीति च’
 इत्यमरः । अणीयस्यत्वे । इदं मद्रूपम् । ‘अणीयसि कारणेऽणीयानादर इति
 नेच्छसीत्यर्थः’ इति भूषणा । संनता नम्रा । अकृत्यकारिणाऽऽसमीचीनकारकेण ।
 नय प्रापय । निजनिलयं स्वगृहम् । कर्णशेखरे कर्णोच्चप्रदेशे । निलीनं लग्नम् ।
 नीलनीरजं नीलोत्पलम् । धीरा निश्चला । तिर्यग्वक्त्रम् । सलिलचरो जलचरो मत्स्यः
 केतनमस्येति । मदनस्येत्यर्थः । शरासनं धनुस्तद्दानतां वक्त्रम् । चिल्लिकालतां भूलता-
 वल्लीम् । ललाटमेव रङ्गस्थली तत्र नर्तकीम् । ललालसं लीलामौम्यम् । ‘अलसं मन्द-
 सौम्ययोः’ इत्यजयः । लांसयन्ती गतयन्ती । कण्टका रोमाञ्चा अस्याः संजाता इति कण्ट-

१ न्यवधाम्. २ नीतः शेते शीतेतर...नगर. ३ ०निलीननील. ४ धीरतरल.
 ५ लासवन्मी.

चारिणी चरणाग्रेण तिरश्चीननखार्चिश्चन्द्रिकेण धरणीतलं साचीकृतानन-
सरसिजं लिखन्ती दन्तच्छदकिसलयलङ्किना हर्षास्वलिलधाराशीकर-
कणजालक्लेदितस्य स्तनतटचन्दनस्यार्द्रतां निरस्यताऽऽस्यान्तराले-
निःसृतेन तनीयसाऽनिलेन हृदयलक्ष्यदलनदक्षरतिसहचरशरस्यदायितेन
तरङ्गितदशनचन्द्रिकाणि कानिचिदेतान्यक्षराणि कलकण्ठीकलान्यसृ-
जत्—‘आर्य केन कारणेनैनं दासजनं कालहस्तादाच्छिद्यानन्तरं
रागानिलचालितरणरणिकातरङ्गिण्यनङ्गसागरे किरसि । यथा ते चरण-
सरसिजरजःकणिका तथाऽहं चिन्तनीया । यद्यस्ति दया तेऽत्र जने
अनन्यसाधारणः करणीयः स एष चरणाराधनक्रियायां । यदि च
कन्यागाराध्यासने रहस्यक्षरणादनर्थ आशङ्क्येत नैतदस्ति । रक्त-
तरा हि नस्तत्र सख्यश्चेत्यश्च । यथा न कश्चिदेतज्ज्ञास्यति तथा
यतिष्यन्ते ’ इति । स चाहं देहजेनाकर्णाकुष्ठसायकासनेन चेतस्यति-
निर्दयं ताडितस्तत्कटाक्षकालायसनिगडगाढसंयतः किंकरानननिहित-
दृष्टिरगादिषं—‘यथेयं रथचरणजघना कथयति तथा चेन्नाचरेयं

किता । गण्डलेखा गण्डपाली । राग इच्छा । लज्जा ग्रीडा । तयोरन्तरालं मध्यस्तत्र
चारिणी वर्तमाना । तिरश्चीनो वक्त्रे नखस्तस्याधिरेव चन्द्रिका यस्येति स तथा
तेन । साचीकृतं वक्त्रीकृतमाननसरसिजं वक्त्रमलं चस्मिन्कर्मणि तथा । दन्तच्छद-
किसलयमोक्षपल्लवं लङ्घयतीति लङ्घी तेन । क्लेदितं विकलकृतम् । आस्यान्तरालं
मुखमध्यः । तनीयसा मन्देन । अनिलेन वायुना । हृदयमेव लक्ष्यं वेध्यम् ।
दलनं मेदनम् । दक्षिणः सरलः । ‘दक्षिणे सरलोदारौ’ इत्यमरः । रतिलङ्घनरो
मदनस्तस्य शरो बाणः । स्यदायितेन जवायितेन । ‘स्यदो जवं’ इति निपातः ।
तद्वदाचरति स तथा तेन । तरङ्गिता तरङ्ग प्राप्ता । एतानि वक्ष्यमाणानि ।
कलकण्ठी कोकिला । कलानि मधुराणि । आर्येति । एनं दासजनम् ।
मदूपमित्यर्थः । कालहस्ताद्यमहस्तात् । रागानिल इच्छावायुः । रणरणिका व्याकु-
लता सैव तरङ्गा यस्मिन्निति । अनङ्गसागरे मदनसमुद्रे । चरणसरसिजं पादपद्मम् ।
अत्र जने मत्स्वरूपे । नान्यसाधारणोऽनन्यसाधारणः । अत्युच्चैरित्यर्थः । रहस्यं
गोप्यम् । क्षरणमन्यत्र प्रकटीभावः । स चाहमिति । मन्त्रगुप्त इत्यर्थः । देहजेन
मन्देन । सायकासनं धनुः । कालायसं लोहम् । निगडं शृङ्खलादि । रथचरणं

१ लज्जास्तान्ननिःसृतेन. २ अतनीयसा. ३ दक्षिण. ४ सहचरसायकस्य इयितेन.
५ चक्षित. ६ आशङ्क्यते. ७ मतिव्ये.

नयेत नक्केतनः क्षणेनैकेनां कीर्तनीयां दशां । जनं चैनं सह नया-
नया कन्यया कन्यागृहं हरिणनयनया ' इति । नीतश्चाहं निशा-
चरेण शारदजलधरजालकान्ति कन्यकानिकेतनं । तत्र च कांचित्काल-
कलां चन्द्राननानिदेशाच्चन्द्रशालैकदेशे तद्दर्शनचलितधृतिरतिष्ठं ।
सा च स्वच्छन्दं शयानाः करतलालसंघट्टनापनीतनिद्राः काश्चिदधि-
गतार्थाः सखीकार्षीत् । अथागत्य ताश्चरणनिहितशिरसः क्षरदस्त-
करालितेक्षणा निजशेखरकेसराग्रसंलग्नषट्चरणगणरणितसंशयितकल-
गिरः शनैरकथयन्—' आर्य यदत्यादित्यतेजसस्त एषा नयन-
लक्ष्यतां गता ततः कृतान्तेन न गृहीता । दत्ता चेयं चित्तजेन गरीयसा
साक्षीकृत्य रागानलं । तदनेनाश्चर्यरत्नेन नलिनाक्षस्य ते रत्नशैल-
शिखतलस्थिरं रागतरलेनालंक्रियतां हृदयं । तदस्याश्चरितार्थं स्तनतटं
गाढालिङ्गनैः सदृशतरस्य सहचरस्य ' इति । ततः सखीजनेनाति-
दक्षिणेन दृढतरीकृतस्नेहनिगलस्तया संनताङ्ग्या संगत्यारंभि ।

अथ कदाचिदायासितजायारहितचेतसि लालसालिलङ्घनम्लानघन-

चक्रम् । नक्केतनः कामः । अकीर्तनीयामवचनीयाम् । दशमवस्थाम् । एनं जनं
मदूपम् । हरिणनयनया मृगलोचनया । नीतश्चेति । शारदजलधरः शरन्मेषः ।
निकेतनं गृहम् । कालकलां कालस्य समयस्य कलां लेशम् । चन्द्रशालोर्ध्वगृहम् ।
चन्द्रशाला शिरोगृहम् ' इत्यमरः । करतलेनालसं यत्संघट्टनं तेनापनीता निद्रा
बाधाम् । अथेति । क्षरता निःसरताऽस्त्रेणाश्रुणा करालितानि विकृतानीक्षणानि यास्यां
ताः । षट्चरणा भ्रमराः । रणितं शब्दितम् । अत्यादित्यतेजसोऽतिक्रान्तमादित्यस्य
तेजो येनेति । नयनलक्ष्यतां नेत्रप्राकृत्यम् । ततस्तस्मात्कारणात् । कृतान्तेन यमेन ।
चित्तजेन कामेन । रागानल इच्छामिः । आश्चर्यरत्नेनाश्चर्यश्रेष्ठेन । नलिनाक्षस्य
कमलनेत्रस्य । रत्नशैलो मेरुः । रागेन रक्तप्रभया तरलं विद्योतमानम् । पक्षे
रागेणानुरागेण चञ्चलम् । चरितार्थं कृतार्थम् । दक्षिणेन सरलेन । संनताङ्ग्या ।
कुचभारादित्यर्थः । अरंभि क्रीडां कृतवान् । अथेति । कलिङ्गराजः कर्द्वेननामा
सगरतीरकानने क्रीडारसजातासक्तिराधोदित्यन्वयः । किंविधे कानने । आयासितानि
जायारहितानाम् । विरहिणामित्यर्थः । चेतांसि यत्र । लालसा लुब्धाः
अलुब्धाः भ्रमरास्तेषां लङ्घनं घट्टनं तैर्न ग्लानानि घनकेसराणि निविडपुंनाग-
कुसुमानि यस्मिन् । 'पुंनागे पुण्यस्तुङ्गः केषो देववल्लभः ।' इत्यमरः । अथ वा

केसरे राजदरप्यस्थलीललाटलीलायिततिलके ललितानङ्गराजानङ्गीकृत-
निर्निद्राकर्णिकारकाञ्चनच्छत्रे दक्षिणदहनसारधिरयाहृतसहकारचञ्च-
रीकलिके कालाण्डजकण्ठरागरक्तारक्ताधरारतिरणाग्रसंनाहशालिनि
शालीनकन्यकान्तःकरणसंक्रान्तरांगलङ्घितलज्जे दर्दुरगिरितटचन्दना-
श्लेषशीतलानिलाचार्यदत्तनानालतानूत्तलीले काले कलिङ्गराजः सहा-
ङ्गनाजनेन सह च तनयया सकलेन च नगरजनेन दश त्रीणि च
दिनानि दिनकरकिरणजालालङ्घनीये रणदलिसंवलङ्घितनतलताग्रकिस-
लयालीढसैकततटे तलतरङ्गशीकरासारसङ्गशीतले सागरतीरकानने
क्रीडारसजातामक्तिरासीत् । अथ संततगीतसंगीतसंगताङ्गनासहस्र-
शृङ्गारहेलानिर्गलानङ्गसंवर्षहर्षितश्च रागतृष्णैकतन्त्रस्तत्र रन्ध्रे
आन्ध्रनाथेन जयसिंहेन सलिलतरणसाधनानीतेनानेकसंख्येनानीकेन
द्रागागत्यागृह्यत सकलत्रः । सा चानीयत त्रासतरलाक्षी दयिता

वनकेसरे निषिद्धकुले । 'अथ केसरे वकुलः' इत्यमरः । लीलायिततिलके
शोभायितशुभ्रकः । 'तिलकः श्रुतः श्रीमान्' इत्यमरः । ललितोऽनङ्गराजो
मदनराजः । निर्निद्राः विकसिताः । दक्षिणो दहनसारथिर्मलयानिलः । रयो वेगः ।
सहकारा आभ्रश्लाः । चञ्चरीका भ्रमराः । कलिकाः कोरकाः । कालाण्डजः
कोकिलः । 'वनप्रियः परभृतः पिकः कालाण्डजः स्मृतः ।' इति वैजयन्ती ।
रक्तारक्ताधराः स्निग्धाः स्त्रियः । 'किंनरस्त्रियः' इति भूषणा । शालीनः अधृष्टः ।
'शालीनकौपीने अधृष्टाकार्ययोः' इति निपातः । दर्दुरं ग्रामजालम् । 'दर्दुरा
चण्डिकायां च ग्रामजाले तु दर्दुरम् ।' इति विश्वः । अथ वा दर्दुरवद्वाद्यभाण्डवद्य-
द्विरितम् । 'दर्दुरस्तोयं भेके वाद्यभाण्डादिभेदयोः ।' इति मेदिनी । अलङ्घनीये
तुल्ये । रणन्तः शब्दं कुर्वन्तः । अलयो भ्रमराः । संधः समूहः । लताग्रकिसल्यानि
वल्लघप्रपल्लवानि । सैकतं सिकतामयम् । रणन्तो ये अलिसंधा भ्रमरसमूहास्तैर्लङ्घिता
अत एव नता या लतास्तासामग्रकिसलयैः आलीढं स्पृष्टं सैकततटं यत्र ।
सागरतीरकानने समुद्रतटवेन । अथेति । शृङ्गारहेला क्रियानादरः । 'हेला
लीलेत्यमी हावाः क्रियाः शृङ्गारभावजाः ।' इति भूषणा । निर्गलोऽप्रतिहतः ।
अनङ्गो मदनः । तत्र रन्ध्रे तत्रावकाशः । आन्ध्रनाथेन आन्ध्रराजेन । सलिलतरणं
जलतरणं तस्य यत्साधनं नौकादि । अनीकं सैन्यम् । शक् शीघ्रम् ।

नः सह सखीजनेन कनकलेखा । तदाऽहं दाहेनानङ्गदहनजनितेनान्त-
रिताहारचिन्ताश्चिन्तयन्दयितां गलितगात्रकान्तिरित्यतकेयं—‘ गता सा
कलिङ्गराजतनया जनित्रा जनयिज्या च सहारिहस्तं । निरस्तैर्धैर्यश्च तां
स राजा नियतं संजिघृक्षेत् । तदसहा च सा सती गररसादिना सद्यः
संतिष्ठेत् । तस्यां च तादृशीं दशां गतायां जनस्यास्यानन्यजेन
हन्येत शरीरधारणा । सा का स्याद्भूतिः’ इति ।

अत्रान्तर अङ्घ्रनगरादागच्छन्नग्रजः कश्चिदैक्ष्यत । तेन चेयं
कथा कथिता—‘ यथा किल जयसिंहेनानेकनिकारदत्तसंघर्षेण
जिघांसितः स कर्दनः कनकलेखादर्शनैधितेन रागेणारक्ष्यत । सा च
दारिका यक्षेण केनचिदधिष्ठिता न तिष्ठत्यग्रे नरान्तरस्य नरेन्द्रस्य च ।
आयस्यति च नरेन्द्रसार्थसंग्रहणेन तन्निराकरिष्यन्नेन्द्रे न चास्ति
सिद्धिः’ इति । तेन चाहं दर्शिताशः शंकरनृत्तदेशजातस्य जरत्सालस्य
स्कन्धरन्धान्तर्जटाजालं निष्कृष्य तेन जटिलतां गतः कन्थाचीरसंच-
यान्तरितसकलगान्त्रः कांश्चिच्छिष्याग्रहीषं । तांश्च नानाश्चर्यक्रियांति-
संहिताज्जनादाकृष्टान्नचेलोदित्यागान्नित्यदृष्टानकार्षं । अयासिषं च
दिनैः कैश्चिदान्ध्रनगरम् । तस्य नात्यासन्ने सलिलराशिसदृशस्य कल-
हंसगणदलितनलिनदलसंहतिगलितकिञ्चलकशकलशारस्य सारसश्रेणि-
शेखरस्य सरसस्तीरकानने कृतनिकेतनः स्थितः । शिष्यजनकथित-

अनङ्ग एव दहनः । अन्तरिता दूरं गता । आहारो भक्षणम् । तदसहा तन्न
सहते इति सा तथा । गरं विषम् । अत्रान्तर इति । अग्रजो ब्राह्मणः । निकारो
यातना । अपकारो वा । ‘ अपराधोऽपकारश्च निकारोऽपि समाः । ’ इति वैजयन्ती ।
संघर्षणमभिभवेच्छा । एधितो वर्धितः । दारिका कन्यका । नरान्तरस्य राज्ञोऽन्य-
स्येत्यर्थः । नरेन्द्रा मन्त्रवादिनः । आयस्यति यतते । ‘ यत्सु प्रयत्ने ’ इति
धातोः । नरेन्द्रसार्थो मान्त्रिकसमाजः । जरत्सालस्य जीर्णवृक्षस्य । नाना वि-
विधा आश्चर्यक्रियास्ताभिः अतिसंहिताद्वयिताद् । आकृष्टानामन्नचेलोदीनां
त्यागादानात् । तस्यान्ध्रनगरस्य । नात्यासन्ने किञ्चिद्दूरे । सलिलराशिः
समुद्रः । कलहंसगणेन दलितानि मृगानि यानि नलिनानि कमलानि तेषां
दलानां संहतिर्वृन्दम् । ‘ स्त्रियां तु संहतिर्वृन्दम् ’ इत्यमरः । तस्याः गलिताः किञ्चलाः
केशराः तेषां शकलैः शारस्य चित्रवर्णस्य । कृतनिकेतनः कृतगृहः ।

१ गतः । २ धारणाशा । का स्यात् । ३ अन्ध्र ० ४ नैक ० ५ दत्तसंघर्षण ० ६ नृत्परङ्ग ।
७ अतिसंहितान् ।

चित्रचेष्टाकृष्टसकलनागरजनैर्मिसंधानदक्षः सन् दिशि दिशीत्यकीर्त्ये
जनेन—‘य एष जरदरण्यस्थलीसरस्तीरे स्थण्डिलशायी यतिस्तस्य
किल सकलानि सरहस्यानि सषडङ्गानि च च्छन्दांसि रसनाग्रे सनिहि-
तानि, अन्यानि च शास्त्राणि । येन यानि न ज्ञायन्ते स तेषां तत्स-
काशार्थनिर्णयं करिष्यति । असत्येनास्य नास्यं संसृज्यते । सशरीर-
श्चैष दयाराशिः । एतत्संग्रहेणाद्य चिरं चरितार्था दीक्षा । तच्चरणरजः-
कणैः कैश्चन शिरसि कीर्णैरनेकस्यानेक आतङ्कश्चिरं चिकित्सकैरसं-
हार्यः संहतः । तदङ्घ्रिकालनसलिलसेकैर्निष्कलङ्कशिरसां नश्यन्ति
क्षणेनैकेनाखिलनरेन्द्रयन्त्रैलङ्घिनश्चण्डर्ताराग्रहाः । न तस्य शक्यं
शक्तेरियत्ताज्ञानं । न चास्थाहंकारकणिका ’ इति । सा चेयं कथा-
ऽनेकजनास्यसंचारिणी तस्य कनकलेखाधिष्ठानधनदाज्ञाकरनिरा-
क्रियासक्तचेतसः क्षत्रियस्याकर्षणायाशक्त । स चाहरहरागत्याद-
रेणातिगरीयसाऽर्चयन्नर्थैश्च शिष्यान्संगृह्णन्नधिगतक्षणः कदाचित्का-
ङ्क्षितार्थसाधनाय शनैरयाचिष्ट । ध्यानधीरः स्थानदर्शितज्ञानसंनिधि-
श्चैनं निरीक्ष्य निचाय्याकथयं—‘ तात स्थान एष हि यत्नः ।

अभिसंधानं प्रतारणे तत्र दक्षः । दिशि दिशि प्रतिदिशन् । अकीर्त्ये व्यापित इत्यर्थः ।
जरदरण्यं जीर्णरिण्यम् । स्थण्डिलशायी । ‘ स्थण्डिलाच्छयितरि व्रते ’ इति णिनिः ।
षडङ्गानि शिक्षादोनि । ‘ निरुक्तं ज्योतिषं कल्पसूत्रं व्याकरणं तथा । छन्दाविचिति-
शिक्षे च वेदाङ्गानि वदन्ति षट् ॥ ’ इति भूषणा । छन्दांसि वेदाः । रसनाग्रं जिह्वा-
ग्रम् । आस्यं मुखम् । सशरीरः शरीरवान् । दयाराशिः कृपासमुद्रः । संग्रहेण
स्वीक्रेण । आतङ्को भयम् । चिकित्सकैर्मन्त्रवादिभिः । अखिलनरेन्द्रा मन्त्रवादिनः ।
यन्त्राणि मन्त्रविन्यासरेखाक्रमाः । इयत्ता परिमाणम् । कणिका लेशः । तस्य जय-
सिद्धस्येत्यर्थः । धनदः कुबेरस्तस्याज्ञाकरो यक्षः । निराक्रिया दूरीकरणम् । स चोतिः ।
स जयसिद्धः । अहरहः प्रतिदिनम् । क्षण उत्सवः । अथ वा अधिगतः प्राप्तः क्षण
एकान्तकालो येन । ‘ स्थाने योग्ये काले दर्शितो ज्ञानस्य तदधिष्ठितपिशाचादिज्ञानस्य
संनिधिः सान्निध्यं येन सः ’ इति भूषणा । निचाय्य दृष्टेत्यर्थः । अधिगतिः प्राप्तिः ।

१ अतिसंधान, २ सलिलशायी, ३ एतत्सकाशार्थग्रहेण, ४ चिकित्सने, ५ यत्न,
६ चण्डनरग्रहाः, ७ चिष्टित.

तस्य हि कन्यारत्नस्य सकलकल्याणलक्षणैकराशेरधिगतिः क्षीर-
सागररशनालंकृतायाः गङ्गादिनदीसहस्रहारयष्टिराजिताया धराङ्गनाया
एवासादनाय साधनं । न च स यक्षस्तदधिष्ठायी केनचित्ररेन्द्रेण तस्या
लीलाञ्छितनीलनीरजदर्शनाया दर्शनं सहते । तदत्र सख्यतां त्रीण्यहानि
यैरहं यतिष्येऽर्थस्यास्य साधनाय ' इति । तथादिष्टे च हृष्टे क्षितीशे
गते निशि निर्निशाकरार्चिषि नीरन्धान्धकारकणनिकरनिर्णीदशदिशि
निद्रानिगडितनिखिलजनदृशि निर्गत्य जलतललीनलीनगाहनयं नीरन्ध्रं
कृच्छ्राच्छिद्रीकृतान्तरालं तदेकतः सरस्तट तीर्थसंनिकृष्टं केनचित्ख-
ननसाधनेनाकार्षं । घनशिलेष्टिकाच्छन्नच्छिद्राननं तत्सरस्तीरदेशं जनैर-
शङ्कनीयं निश्चित्य दिनादिस्नाननिर्णिकृतात्रश्च नक्षत्रसंतानहारीयष्टचग्र-
ग्रथितरत्नं क्षणदान्धकारगन्धहस्तिदारणैककेसरिणं कनकशैलशृङ्ग-

रशना मेखला । ' स्त्रीकटया मेखला काश्ची सप्तकी रशना तथा ' इत्यमरः ।
नदीसहस्रमेव हारयष्टिस्तया राजितायाः शोभितायाः । नीरजं कमलं तद्वर्शनं
नेत्रम् । ' दर्शनं नयनस्वप्नुद्विधर्मोपलब्धिषु ' इति मेदिनी । निर्निशाकरार्चिषि
निर्गतं निशाकरस्य चन्द्रस्यार्चिस्तेजो यस्यामिति । निशीत्यस्य विशेषणम् । नीरन्धा-
न्धकारो गाढान्धकारः । नीर्णीदशदिशि । ' निर्णीखादितं ग्रस्तं क्षतमन्तःकृतं
च तत् ' इति कोशः । निगडितं बद्धम् । जलतलेति । ' जलतललीनेनान्तःप्र-
विष्टेनैव गम्यं कृच्छ्रमज्ञेयमन्तरालमवकाशो यस्य तथा सरस्तटं तदेकत एकत्र कृतम् ।
तत्तटे गुप्तं स्थानं जले कृतमिति यावत् ' इति भूषणा । सरस्तटमेकतः सरस्तटस्या-
न्तिके । ' एकतः कचिदन्तिके ' इति वैजयन्ती । ' एकतःसर्बतोयोगे शेषार्थे कर्म
वेष्ट्यते ' इति द्वितीया । घना निबिडाः शिलाः पाषाणाः इष्टिकाश्च तामिच्छन्नामाच्छा-
दितम् । दिनादिः प्रातःकालः । निर्णिकृतं शोधितम् । ' निर्णिकृतं शोधितं मृष्टम् '
इत्यमरः । संतानं विस्तारः । ० हारिहार ० इति पाठे संतानं हरति लोपयतीति हारिणी
हारयष्टिः प्रातस्तनप्रभासंतानरूपा तस्याः इत्यादि । क्षणदा रात्रिः । गन्धहस्ती
मत्तद्विपः । " यस्य गन्धं समाप्नाय न तिष्ठन्ति प्रतिद्विपाः । तं गन्धहस्तिनं
प्रादुर्गतेर्विजयावहम् ॥ " इति पालकाप्ये । दारणं विदारणम् । कनकशैलः मेघः ।

रङ्गलास्यलीलानटं गगनसागरघनतरङ्गराजिलङ्घनैकनक्रं कार्याकार्य-
साक्षिणं सहस्रार्चिषं सहस्राक्षदिगङ्गनाङ्गरागरागायितकिरणजालं रक्त-
नीरजाञ्जलिनाऽऽराध्य निजनिर्केतनं न्यैशिश्रियम् ।

याते च दिनत्रये, अस्तगिरिशिखरगैरिकतटसाधारणच्छायातेजसि
अचलराजकन्यकाकदर्धनयाऽन्तरिक्षाख्येन शंकरशरीरेण संसृष्टायाः
संध्याङ्गनाया रक्तचन्दनचर्चितकस्तनकलशदर्शनीये दिनाधिनाथे जना-
धिनाथः स आगत्य जनस्यास्य धरणिन्यस्तचरणनखकिरणच्छादित-
किरीटः कृताञ्जलिरतिष्ठत् । आदिष्टश्च—‘ दिष्ट्या दृष्टेष्टसिद्धिः । इह
जगति हि न निरीहं देहिनं श्रियः संश्रयन्ते । श्रेयांसि च सकलान्य-
नलसानां हस्ते नित्यसांनिध्यानि । यतस्ते सार्धयसा सञ्चरितेना-
नाकलितकलङ्केनाचितेनात्यादरनिचितेनाकृष्टचेतसा जनेनानेन सर इदं
तथा संस्कृतं यथेह तेऽद्य सिद्धिः स्यात् । तदेतस्यां निशि गलदर्षायां
गाहनीयं । गाहनानन्तरं च सलिलतले सततगतीनन्तःसंचारिणः संनिगृह्य
यथाशक्ति शय्या कार्या । ततश्च तटस्वलितजलस्थगितजलजखण्ड-
चलितदण्डकण्टकाग्रदलितदेहराजहंसत्रासजर्जररसितसंदत्तकर्णस्य जनस्य

लस्यलीला विलासक्रिया । गगनसागरः गगनसमुद्रः । घना एव तरङ्गाः । राज्ञिः
परंपरा । लङ्घनमतिक्रम्य गमनम् । सहस्राक्ष इन्द्रस्तद्विगङ्गना । प्राचीत्यर्थः । रागायितं
रागबद्धाचरितम् । रक्तनीरजं रक्तोत्पलम् । निजनिर्केतनं स्वगृहम् । अशिश्रियमाश्रित-
वान् । ‘ अस्तगिरिशिखरगैरिकतटसाधारणच्छायातेजसि ’ इत्यग्रिमस्य ‘दिनाधिनाथे’
इति पदस्य विशेषणम् । अचलराजकन्यका! पार्वती । कदर्धनया कुक्षितप्रार्थनया ।
अन्तरिक्षाख्येन । अष्टमूर्तिमध्य आकाशाभिधेयेनेत्यर्थः । संसृष्टाया मिलितायाः । संध्यै-
वाङ्गना । चर्चितः आलितः । ‘ चर्चा चर्चिकयमालये ’ इति वैजयन्ती । दिष्ट्याऽदृष्टेन ।
इष्टविद्धिदृष्टेत्यन्वयः । निरीहं निर्गतेहा यस्येति तम् । निःस्पृहमित्यर्थः । सस्पृहमेव
श्रिय आश्रयन्त इति भावः । श्रेयांसि सुकृतानि । ‘ स्याद्धर्मेमक्षिया पुण्यश्रेयसी
सुकृतं वृषः ’ इत्यमरः । अनलसानामुद्योगिनाम् । सार्धयसा अतिशयेन सार्धव्रति
सार्धयस्तेन । अनाकलितं दूरीकृतम् । कलङ्को दूषणम् । तत्सरः । गाहनीयमालोड-
नीयम् । संनिगृह्य निग्रहं कृत्वा । स्थगितं मन्दीभूतम् । जलजखण्डं कमलसमूहः ।
दलितं घर्षितम् । जर्जरमतिश्लथम् । रसितं शब्दितम् । ‘ रस शब्दने ’ । ‘ तटास्ख-
लिताः पतिताश्च ते जले स्थगिताः स्थिता ये जलजसमूहस्य चखलदण्डस्य कण्टकाः

क्षणादाकर्णनीयं जनिष्यते जलसंघातस्य किञ्चिदारटितं । शान्ते च तत्र
 सलिलरटिते क्लिन्नगात्रः किञ्चिदारक्तदृष्टिर्येनाकारेण निर्यास्यसि निचाय्य
 तं निखिलजननेत्रानन्दकारिणं न स यक्षः शक्ष्यत्यग्रतः स्थितये ।
 स्थिरतरनिहितस्नेहशृङ्खलानिगडितं च कैन्यकाहृदयं क्षणेनैकेनासहनीय-
 दर्शनान्तरायं स्यात् । अस्याश्च धराङ्गनाया नात्यादरनिराकृतारिचक्रं
 चक्रं करतलगतं चिन्तनीयं । न तत्र संशयः । तच्चेदिच्छस्यनेकशास्त्र-
 ज्ञानवीरधिषणैरधिकृतैरितरैश्च हितैषिगणैराकलय्य जालिकशतं चानाय्य,
 अन्तरङ्गनरशतैर्येषेष्टदृष्टान्तरालं सरः क्रियेत । रक्षा च तीरात्रिंशदृष्टा-
 न्तराले सैनिकजनेन सादरं रचनीया । कस्तत्र तज्जानाति यच्छिद्रेणा-
 रयश्चिकीर्षन्ति' इति । तत्तस्य हृदयहारि जातं । तदधिकृतैश्च तत्र
 कृत्ये रन्ध्रदर्शनासहैरिच्छां च राज्ञः कन्यकातिरागजनितां नितान्त-
 निश्चलां निश्चित्यार्थ एष न निषिद्धः । तथास्थितश्च तदासादनदृढ-
 तराशयश्च स आख्यायत—' राजन्, अत्र त जनान्ते चिरं स्थितं
 न चैकत्र चिरस्थानं नः शस्तं । कृतकृत्यश्च न इह द्रष्टासि ।
 यस्य ते राष्ट्रे आसाद्यासादितं तस्य ते किञ्चिदनाचर्य कार्यं गति-
 रार्यगर्ह्या' इति । अत्रैतच्चिरस्थानस्य कारणं । तच्चाद्य सिद्धं ।
 गच्छ गृहान् । यथाहेमलेन हृद्यगन्धेन स्नातः सितस्त्रगङ्गरागः

तैर्दलितो देहो येषां ते तेषां राजहंसानां त्रासजर्जरं त्रासेन कठोरं रसितं शब्दस्तत्र
 वस्तः कर्णो येन तस्य " इति भूषणा । आरटितं पीडाशब्दितम् । क्लिन्नगात्र आर्द्र-
 शरीरः । निचाय्य निश्चित्य । अग्रतः स्थितये पुरो वर्तितुमित्यर्थः । नात्यादरेण ।
 विलासेनैवेत्यर्थः' इति भूषणा । निराकृतमरिचकं यस्मात्तत् । शास्त्रज्ञानेन धीरा
 धीषणा बुद्धिः येषां तैः । 'बुद्धिर्मनीषा धिषणा' इत्यमरः । जालिका जालमार्तिनः ।
 दृष्टान्तरालं ज्ञातमध्यम् । दण्डः प्रकाण्डः । 'दण्डोऽस्त्री लघुदे पुमान् । व्यूहभेदे
 प्रकाण्डे च' इति मेदिनी । षोडशहस्त इति यावत् । 'काण्डान्तास्त्रे' इति सूत्रे
 काण्डशब्दस्य षोडशहस्तप्रमाणमिति व्याख्यातं शक्तिकृता । हृदयहारि चित्त-
 हारि । अतिरागः रागातिशयः । तदासादनं तच्छब्देन सरसस्तस्यासादनमधिष्ठानम् ।
 अतिशयेन दृढ आशयः यस्य । एकत्रैकस्मिन्स्थाने । शस्तं प्रशस्तम् ।
 गृहान् । 'गृहाः पुंसि च भूग्न्येव' इत्यमरः । लब्धाला । अङ्गरायवर्चा । धरणि-

१ तस्य...कारिणः. २ कन्यकारत्वञ्च. ३ नात्यादृत. ४ नैक. ५ विचार्य. ६ अग्र-
 न्तरं. ७ निष्ठामि. ८ आनियेयादि.

अक्सिप्तदशेन दानेनाराधितधरणिस्तैलतैलिलगणस्तिलस्नेहसिक्तयष्ट्यग्र-
प्रथितवर्तिकाग्निशिखासहस्रप्रस्तनैशान्धकारराशिरागत्यार्थसिद्धये य-
तेथाः' इति । स किल कृतज्ञतां दर्शयन्—'असिद्धिरेषा सिद्धिः,
यदसंनिधिरहार्याणां । कष्टा चेयं निःसंगता या निरागसं दासजनं
त्याजयति । न च निषेधनीया गरीयसां गिरः' इति स्नानाय गृहा-
नयासीत् । अहं च निर्गत्य निर्जने निशीथे सरस्तीररन्ध्रनिलीनः
सक्तीषच्छिद्रदत्तकर्णः स्थितः । स्थिते चार्धरात्रे कृतयथादिष्टक्रियः
स्थानस्थानरक्षितरक्षः स राजा जालिकजनानानीय निराकृतान्तः-
शर्यं शङ्काहीनः सरःसलिलं सलीलगतिरगाहत । गतं च कीर्ण-
केशं संहतकर्णनासं सरसस्तलं ह्यस्तिनं नकलीलया निराति-
निलीनयायी तं तथाशयानं कंधरायां कन्यया न्यग्रहीषं ।
सरतरकाल्दण्डघट्टनातिचण्डैश्च करचरणतलाघातैर्निर्दयदत्तनिग्रहः क्षणे-

तलं पृथीतलं तत्र तैलिलगणा देवगणाः । 'तैलिलौ देवकालिकौ' इति कोशः । तिल-
स्नेहसिक्ताश्च ता यष्ट्यग्रप्रथितवर्तिकाश्च तासामग्निशिखासहस्रेण प्रस्तः निशाया भवे-
कैः अन्धकारराशिर्यस्य । तिलस्नेहं तिलतैलम् । वर्तिका वल्लकृततालिका । भाषया
'फलीता' इति ख्यातः । अस्यामाग्निशिखा अग्निज्वाला । प्रस्तो गिलितः । नैशा-
न्धकारराशी रात्रितिमिरस्युद्भूतः । अर्थसिद्धयेऽर्थप्राप्त्यर्थम् । यतेथाः । 'यती' प्रयत्ने
इत्यस्मात्त्रिंशे मध्यमपुंल्लेख्यचनम् । असंनिधिरसंनिधानम् । आर्याणां श्रेष्ठानाम् ।
निरागसं निरपराधम् । गरीयसां गुरुणाम् । निराकृतं दूरीकृतम् । सरःसलिलं सरो-
जलम् । अगाहत आलोडयामासेत्यर्थः । कीर्णकेशं प्रसृतकेसम् । संहतकर्णनासं
कर्णं च नासां च कर्णनासम् । प्राण्यङ्गत्वादेकवद्भावः । पद्यान्त्यस्तप्येन समासः ।
नासां अक्षिका । हास्तिनं हस्तिप्रमाणम् । 'पुल्लहस्तिभ्यामण् च' । 'हास्तिन-
लीक्या' 'पुल्लहस्तिभ्यामण् च' इति पक्षे अणि 'संयोगादिष्व' इति प्रकृतिभावः ।
हस्तिप्रमाणस्य वा लीला तथा । न तु हस्तिप्रमाणस्य लीक्या । तथा
सति प्रतीकारसंभवापत्तेः' इति भूषणा । अतिनिलीनतया यस्तीति अतिनिली-
नयायी । कन्यया प्रावरणेन । 'कन्या प्रावरणान्तरे' इति विश्वः । सरसरस्तीक्ष्णः ।
काल्दण्डो यमदण्डः । तस्य घट्टनादतिचण्डैः सुतरां कठिनैः । निग्रहो
निकारः । अण्डहाव तत्प्राप्तेत्यर्थः । 'जोहाक् स्याये' । आकारान्तरप्रज्ञमन्याकार-

नैकेनाजहात्स चेष्टां । ततश्चाकृष्य तच्छरीरं छिद्रे निधाय नीराभिरयासिषं ।

सद्यः संगतानां च सैनिकानां तदत्यचिन्नीयताकारान्तरग्रहणं । गज-
स्कन्धगतः शितच्छत्रादिसकलराजचिह्नराजितश्वण्डतरदण्डदण्डताडन-
व्रस्तजनदत्तान्तरालया राजैर्बीड्या यातस्तां निशां रसैनयनानेरस्तनिद्वारति-
रनैषं । नीते च जनाक्षिलक्ष्यतां लाक्षारसदिग्धदिग्गजशिरःमहते शक्र-
दिगङ्गनारत्नादर्शोऽर्कचक्रे कृतकरणीयः किरणजालकरालरत्नराजिराजित-
राजार्हासनाध्यासी यथासदृशाचारदर्शिनः शङ्कायन्त्रिताङ्गान्संनिधिनिषा-
दिनः सहायानगादिषं—‘दृश्यतां शक्तिरार्थी यत्तस्य यतेरजेयस्वेन्द्रि-
याणां संस्कोरेण नीरजसा नीरजसानिध्यशालिनि सहर्षांलिनि सरसि
सरसिजदलसंनिकाशच्छायस्याधिकतरदर्शनीयस्याकारान्तरस्य सिद्धिरा-
सीत् । अद्य सकलनास्तिकानां जायेत लज्जानतं शिरः । तदिदानीं
चन्द्रशेखरनरकशासनसरसिजासनादीनां त्रिदशेशानां स्थान्मन्वस्यस्ववर-
रचितनृत्यगीतौद्याराधनानि क्रियन्तां । ह्रियन्तां च गृहादितः क्लेशनिर-
सनसहान्यर्थिसार्थैर्बनानि’ इति । आश्चर्यरसातिरेकहृष्टदृष्टयस्ते ‘जय जग-
दीश, जयेन सातिशयं दश दिशः स्थगयन्निजेन यशसाऽऽदिराजयशांसि’

प्राप्तिः । गजस्कन्धगतो हस्तिमस्तकगतः । चण्डतरा अतिप्रचण्डाः दण्डिनो दण्डधराः
तेषां दण्डास्तेस्ताडनं तस्मात् व्रस्तेन जनेन दलमन्तरालं यस्यां तथा । अन्त-
रालमभ्यन्तरम् । रसः क्रीडारसः । निरस्ता त्यक्ता । निद्वारतिनिद्रामग्नम् । जनाक्षीणि
लोकनेत्राणि तेषां लक्ष्यतां ग्राहकत्वम् । दिग्धं लिप्तम् । शक्रदिगङ्गना प्राची दिक् ।
किरणजालेन करालं च तद्रत्नराज्या राजितं च यत् राजाहमासने तदध्यास्तेऽसौ
तथा । राजार्हं राजयोग्यम् । संनिधौ निषीदन्ति ते संनिधिनिवादिनः । आसीं श्वे-
रियं तथा । अजेयस्य जेतुमशक्यस्य । ‘इन्द्रियाणामजेयस्य जितेन्द्रियस्वेत्यर्थः’
इति भूषणा । नीरजसा निवृत्तरजोगुणेन । नीरजानि कमलानि । अद्योति ।
नरकशासनो विष्णुः । सरसिजासनः ब्रह्मा । अर्थिसार्थैर्याचकसमाजैः । क्लेशानां निरसनं
दूरीकरणं तत्सहानि समर्पानि । आश्चर्यरसातिरेक आश्चर्यरसाधिक्यम् । जनेन साति-
शयमतिशयेन सह वर्तमानं तथा यथा । स्थगयन् व्याप्नुवन् । निजेन यस्मात् स्वकीर्त्या
आदिराजस्य मनोः यशांसि जयति पूर्वोणान्वयः । यद्वा आदिराजास्ताप्ति-

इत्यसकृदाशास्यारचयन्यथादिष्टाः क्रियाः । स चाहं दयितायाः सखी
हृदयस्थानीयां शशाङ्कसेनां कन्यकां कदाचित्कार्यान्तरागता रहस्याच-
क्षिषि — ‘कच्चिदयं जनः कदाचिदासीद्दृष्टः’ इति । अथ सा हर्षकाष्ठा गतेन
हृदयेनेषदालक्ष्य दशनदीधितिलतां लीलालसं लासयन्ती लैलिताञ्चितकर-
शाखान्तरितदन्तच्छदकिसलयया हर्षजलह्लेदजर्जरनिरञ्जनेक्षणा रचिता-
ञ्जलिः ‘नितरां जाने यदि न स्यादैन्द्रजालिकस्य जालं किञ्चिदेतादृशं ।
कथं चैतत् । कथय ’ इति स्नेहनिर्व्यग्रणं शनैरगदीत् । अहं चास्यै
कास्त्वेनारुण्याय तदाननसंकान्तेन संदेशेन संजनय्य सहचर्या निरति-
शयं हृदयाह्लादं ततश्चैतया दयितया निरर्गलीकृतातिसत्कृतकलिङ्ग-
नाथन्यायदत्तया संगत्यान्धकलिङ्गराज्यशासी तस्यास्यारिणा लिलह्व-
यिषितस्याङ्गराजस्य साहाय्यकायालक्ष्मीयासा साधनेनागत्यात्र ते सखिजन-
संगतस्य यादृच्छिकदर्शनानन्दराशिलङ्घितचेता जातः ’ इति ।

तस्य तत्कौशलं स्मितज्योत्स्नाभिषिक्तदन्तच्छदः सह सुहृद्भिः-

पितामहादयः । असकृद्वारंवारम् । आशास्य प्रशस्य । आरचयन् चकुरित्यर्थः । क्रियाः
कार्याणि । हृदयस्थानीयां प्राणभूताम् । अथेति । हर्षकाष्ठा हर्षमर्यादाम् । ईषद-
त्पम् । दशनदीधितयो हन्तममूखाः त एव कृता तां लीलयाऽलसं मन्यरं यथा
तथा लासयन्ती नर्तयन्ती । कर एव शाखा । दन्तच्छद ओष्ठः । हर्षजलमानन्दाश्रु ।
ह्लेद आर्द्रभावः तेन जर्जरं विशीर्णम् । ‘इन्द्रध्वजे विशीर्णे च जर्जरं परिचक्षते’
इति शाश्वतः । निरञ्जनं कञ्जलरहितमीक्षणं नेत्रं यस्याः सा । जेहनिर्व्यग्रणं
जेहबद्धम् । जेहेन निर्गता यन्त्रणा यथा स्यात्तथा । कास्त्वेन कृत्स्नस्य आवस्तथा ।
समप्रेषेत्यर्थः । तदाननसंकान्तेन तन्मुखोद्भूतेन । संदेशेन वाचिकेन । संजनय्यो-
त्पाय । सहचर्याः कनकलेखायाः । निरर्गलीकृतो मुक्तबन्धनः अतिसत्कृतस्य वा
कलिङ्गनाथस्तेन न्यायेन दत्ता तया । न्यायेन विधिपूर्वकम् । आन्ध्रश्चासौ कलिङ्ग-
राजश्चेति । तस्य राज्यं तच्छास्तीति शासी । यादृच्छिकं प्रसङ्गजातम् । आनन्द-
राशिः सुखसमूहः । तस्येति । स्मितज्योत्स्ना हास्यशीतिः तया अभिषिक्तः दन्तच्छदः
यस्य । सुहृद्भिः कृष्णिभिः । नर्म परिहासः । ‘इषकैलिपरीहासाः क्रीडा लीला च नर्म च

रामिनन्द्य 'चित्रमिदं महापुनर्वृत्तम् । अत्रैव खलु फलितमतिकष्टं तपः ।
तिष्ठतु तावन्नर्म । हर्षप्रकर्षस्पृशोः प्रज्ञासत्त्वयोर्दृष्टमिह स्वरूपम्'
इत्यामिषाय पुनः 'अवतरतु मवान्' इति बहुश्रुते विश्रुते विकचराजीव-
सदृशं दृशं चिक्षेप देवो राजवाहनः ।

इति श्रीदण्डिनः कृतौ दशकुमारचरिते मन्त्रगुप्तचरितं नाम सप्तम उच्छ्वासः ।

अष्टम उच्छ्वासः ।

अथ सोऽप्याचक्षे—'देव मयाऽपि परिभ्रमता विन्ध्याटव्या
कोऽपि कुमारः क्षुधा तृषा च क्लिश्यन्नक्लेशार्हः कचित्कूपाभ्याशेऽष्ट-
वर्षदेशीयो दृष्टः । स च त्रासगद्गदमगदत्—'महाभाग, क्लिष्टस्य
मे क्रियतामार्य साहाय्यकम् । अस्य मे प्राणापहारिणी पिपासां
प्रतिकर्तुमुदकमुदञ्चनिह कूपे कोऽपि निष्कलो ममैकशरणभूतः
पतितः । तमलमस्मि नाहमुद्धर्तुम्' इति । अथाहमभ्येत्य व्रतत्या
कयाऽपि वृद्धमुत्तार्य तं च बालं वंशनालीमुखोद्धृताभिरग्निः फलैश्च
पञ्चपैः शरक्षेपोच्छ्रितस्य लंकुचवृक्षस्य शिखरात्पाषाणपातितैः
इत्यमरः । प्रकर्ष आधिक्यम् । प्रज्ञा बुद्धिः । सत्त्वं वक्त्रम् । बहुश्रुते बहुनेकं श्रुतं
शास्त्रादिश्रवणं यस्येति । विश्रुत एतन्नाम्नि ।

इति श्रीदशकुमारचरिते मन्त्रगुप्तचरितं नाम सप्तम उच्छ्वासः ।

इदानीं विश्रुतनामा कुमारः स्वचरितं बहुमुपक्रमते—अथेति । अथावन्तर्याये । स
विश्रुतनामा । अक्लेशार्हः । क्लेशं नाहतीति स तद्योक्तः । कूपो जलाशयः तस्य अभ्याशे
समीपे । अष्टवर्षदेशीयः अष्टमाप्ताष्टवर्षः । 'ईषदसमाप्तौ कल्पदेश्वदेशीवरः' इति
शब्दान्मन्युनाथे देशीयप्रत्ययः । साहाय्यकं सहायस्य भावस्तत् । पिपासा पातुमिच्छा ।
प्रतिकर्तुं दूरीकर्तुम् । उदञ्चनिष्कासयन् । कोऽप्यविदितकुलनामा । निष्कलः स्थविरः ।
वृद्ध इति यावत् । 'निष्कलः स्थविरः सौ' इति वैक्यन्ती । अथेति । व्रतत्या
वल्गवा । 'बली तु व्रततिर्लता' इत्यमरः । रज्जुस्वाभीकृत्येति भावः । वंशनाली
वंशदण्डः । पञ्चपैः पञ्च पङ्क्वा । 'संख्ययाभ्यय—' इत्यादिना बहुव्रीहिः ।
'बहुव्रीहे संख्येये ऽजबहुगणात्' इति समासाम्तो लप् । शरक्षेपो बाणगमनम् ।
ततोऽप्युच्छ्रितस्य । उच्छ्रितेत्यर्थः । लंकुच इति भाव्या 'बलहर' इति प्रसिद्धः वृक्षः ।

प्रत्यानीतप्राणवृत्तिमापाद्य, तरुतलनिषण्णस्तं जरन्तमब्रवम्—‘तात, क
एष बालः, को वा भवान्, कथं चेयमापदापन्ना ’ इति । सोऽश्रुगद्गद-
मगदत्—‘ श्रूयतां महाभाग । विदर्भो नाम जनपदः । तस्मिन्मोज-
वंशभूषणम्, अंशावतार इव धर्मस्य, अतिसत्त्वः, सत्यवादी, वदान्यः,
विनीतः, विनेता प्रजानाम्, रञ्जितमृत्युः, कीर्तिमान्, उदग्रो बुद्धि-
मूर्तिभ्याम्, उत्थानशीलः, शास्त्रप्रमाणः, शक्यभक्त्यकल्पारम्भी, संभाव-
यिता बुधान्, प्रभावयिता सेवकान्, उद्भावयिता बन्धून्, न्यग्भाव-
यिता शत्रून्, असंबद्धप्रलापेष्वदत्तकर्णः, कदाचिदप्यवितृष्णो गुणेषु,
अतिनदीष्णः कलासु, नेदिष्ठो धर्मार्थसंहितासु, स्वल्पेऽपि सुकृते सु-
तरां प्रत्युपकर्ता, प्रत्यवेक्षिता कोशवाहनयोः, यत्नेन परीक्षिता
सर्वाध्यक्षणाम्, उत्साहयिता कृतकर्मणामनुरूपैर्दानमानैः, सद्यः

प्रत्यानीता परावर्तिता प्राणानां वृत्तिः स्थितिर्यस्य । जरन्तं वृद्धम् । अश्रुभिर्गद्गदं
यथा तथा । श्रूयतामिति । जनपदो देशः । अंशेनैकदेशेन । अत्यन्तं सत्त्वं
बलं यस्येति अतिसत्त्वो महाबलः । सत्त्वं सत्त्वगुणो वा । वदान्यो बहुप्रदः ।
‘स्युर्बदान्यस्युर्बलस्यदानशौण्डा बहुप्रदे ।’ इत्यमरः । विनीतो नम्रः । विनेता
शिक्षाकर्ता । रञ्जिता अनुरागं प्रापिता भृत्याः सेवका येनेति । उदग्र उन्नतः ।
बुद्धिर्मतिः शक्तिः कावः । उत्थानशीलः पीड्यस्वभावः । ‘उत्थानं पीडने तन्त्रे’
इत्यमरः । शास्त्रमेव प्रमाणं यस्येति स तथा । शक्यभक्त्यकल्पारम्भी । ‘शक्यं
तु सुकरं कर्म भव्यं तु जनसाक्षितम् । कल्पं युक्तं न भङ्गेन सदैवैव समाचरेत् ॥’
इति दिवाकरः । कल्पं स्वसाध्यम् । भव्यं कुशलम् । ‘भावुकं भविकं भव्यं
कुशलं क्षेमम्’ इत्यमरः । कल्पो विधिः । ‘कल्पो न्याय्ये विधौ क्षात्रे सर्वतः
ब्रह्मवाचरे । कल्पद्रुमे विकल्पे च’ इति महीपः । तेषामारम्भस्तच्छ्रीकः । संभाव-
यिता संभावना माकबनादिनेति । एवं सर्वत्र । प्रभावयिता अभ्युद्यं प्राव-
यिता । ‘प्रभूवं कारयिता’ इति भूषणः । असंबद्धाः परस्परामिक्षिताः । प्रलापा वि-
रर्थकवचनावि । ‘प्रलापोऽनर्थकं वचः’ इत्यमरः । अवितृष्णो न विगता तृष्णा
यस्येति स तथा । सर्वदा सतृप्ण एवेत्यर्थः । नदीष्णो निपुणः । ‘नदीष्णाभिज्ञानिष्ठपूत-
प्रवीणनिपुणा अपि’ इति कोशः । नदीपूर्वात्प्रातेरातोऽनुपसर्गे कप्रत्ययः । ‘नि-
नदीभ्यां स्नातेः कौकळे’ इति मूर्धन्यः । नेदिष्ठं निकटवर्ती । ‘अनितकबाढयोर्नेद-
साचौ’ इति साधुः । शक्यवेक्षा गवेक्षम् । कोशो माण्डगारम् । वाहनान्यश्वादीनि ।

प्रतिकर्ता दैवमानुषीणामापदाय, बाहुण्योपयोगनिपुणः, मनुमार्गेण प्रणेता चातुर्वर्ण्यस्य, पुण्यश्लोकः, पुण्यवर्मा नामासीत् । स पुण्यैः कर्मभिः प्राण्य पुरुषायुषम्, पुनरपुण्येन प्रजानामगण्यतामरेषु । तदनन्तरमनन्तवर्मा नाम तदायतिरवनिमध्यतिष्ठत् । स सर्वगुणैः समृद्धोऽपि दैवाद्दण्डनीत्यां नात्यादृतोऽभूत् । तमेकदा रहसि वसुरक्षितो नाम मन्त्रिवृद्धः, पितुरस्य बहुमतः, प्रगल्भवागभाषत—
‘तात, सर्वैवात्मसंपदभिजनात्प्रभृत्यन्यनैवात्रभवति लक्ष्यते । बुद्धिश्च निसर्गपट्वी कलासु नृत्यगीतादिषु चित्रेषु च काव्यविस्तरेषु प्रासविस्तारा तत्क्षेत्रेभ्यः प्रतिविशिष्यते । तथाऽप्यसावप्रतिपद्यात्मसंस्कारमर्थशास्त्रेषु, अनग्निसंशोधितेव हेमजातिर्नातिभाति बुद्धिः । बुद्धि-

प्रतिकर्ता प्रतीकारकर्ता । बाहुण्यं बहुणाः । चातुर्वर्ण्यादिपाठात्तत्त्वार्थे व्यञ्जप्रत्ययः । ‘संधिर्ना विप्रदो यानमासने द्वेधमाश्रयः । बहुणाः शक्त्यस्तिस्रः प्रभावोत्साहमन्त्रजाः’ इत्यमरः । चतुर्वर्णा एव चातुर्वर्ण्यम् । पुण्यश्लोकः पवित्रकोर्तिः । ‘पणे यशसि च श्लोकः’ इत्यमरः । अतिसत्त्व इत्यादिनयवर्णेन कामन्दकः—
‘न्यायेनार्जनमर्थस्य वचनं रक्षणं तथा । सत्पात्रप्रतिपत्तिश्च राजवृत्तं चतुर्विधम् । नयविक्रमसंपन्नः सूत्रानश्चिन्तयेच्छ्रियम् । नयस्य विनयो मूलं विनयः शास्त्रनिश्चयः ॥ शास्त्रं प्रज्ञा धृतिर्दाक्ष्यं प्रागल्भ्यं धारयिष्णुता । उत्साहो वाग्मिता दार्ढ्यमापत्केशश्चिष्णुता ॥ प्रभाषः शुचिता मैत्री त्यागः सत्यं कृत्तज्ञता । कुलं शीलं दमश्चेति गुणाः संपत्तिर्हृतवः ॥’ इति । याज्ञवल्क्योऽपि—
‘बाह्येणेषु क्षमी स्निग्धेष्वजिह्वाः क्रोधनो रिपौ । स्याद्राजा नृत्यवर्गे च प्रजासु च यथा पिता ॥’ इति । पुण्यवर्मेति नाम राजा । स इति । प्राण्य जीवित्वेत्यर्थः । पुरुषायुषं पूर्णमायुः वर्षशतमितम् । ‘अचतुर’ इति सूत्रेण निपातः । अपुण्येन पापेनेत्यर्थः । अगण्यत । ‘गण संख्याने’ । अमरेषु देवेषु । तदनन्तरं पुण्यवर्मोत्तरमित्यर्थः । अनन्तवर्मेति । तदायतिस्तस्मात्पुण्यवर्मण आयतिः प्रभावो यस्येति स तथा । ‘स्यात्प्रभावंपि चायतिः’ इत्यमरः । दण्डनीत्यां राजनीत्याम् । प्रगल्भा प्रौढा वाग्यस्येति स तथा । ‘आत्मसंपत् पुरुषगुणाः । ते च समनन्तरमेव ‘शस्त्रं प्रज्ञा—’ इति श्लोकद्वयेन दर्शिताः’ इति भूषणा । अभिजवाद् कुलात् । अन्यूना संपूर्णेत्यर्थः । अतिशयेन पटुः पट्वी । विस्तरो विस्तृतत्वम् । इतरेभ्योऽन्येभ्यः प्रतिविशिष्यते विशिष्टा भवतीत्यर्थः । अर्थशास्त्रेष्वावोक्षिक्यादिषु । हेमजातिः

शून्यो हि भूमदत्युच्छ्रितोऽपि परैरध्यास्यमाणमात्मानं न चेतयते ।
न च शक्तः साध्यं साधनं वा विभज्य वर्तितुम् । अथवावृत्तश्च कर्मसु
प्रतिहन्यमानः स्वैः परैश्च परिभूयते । न चावज्ञातस्याज्ञा प्रभवति
प्रजानां योगक्षेमाराधनाय । अतिक्रान्तशासनाश्च प्रजा यत्किंचन-
वादिन्यो यथाकथंचिद्वर्तिन्यः सर्वाः स्थितीः संकिरेयुः । निर्मर्यादश्च
लोको लोकादितोऽमुतश्च स्वामिनमात्मानं च भ्रंशयते । आगमदीप-
दृष्टेन खल्वध्वना सुखेन वर्तते लोकयात्रा । दिव्यं हि चक्षुर्भूतभवद्भ-
विष्यत्सु व्यवहितविप्रकृष्टादिषु च विषयेषु शास्त्रं नामाप्रतिहतवृत्तिः ।
तेन हीनः सतोरप्यायतबिशालयोर्लोचनयोरन्ध एव जन्तुरथदर्शनेष्वसाम-
र्थ्यात् । अतो विहाय बाह्यविद्यास्वमिषङ्गमागमय दण्डनीतिं कुल-
विद्याम् । तदर्थानुष्ठानेन चावर्जितशक्तिसिद्धिरस्वल्लितशासनः शाधि
चिरमुदधिमेखलामुर्वाम् । इति ।

सुवर्णजातिः । अत्युच्छ्रितोऽपि महानपि । परैः शत्रुभिः । अध्यास्यमाण-
मासाद्यमानम् । न चेतयते विना संज्ञानेन स्मारयत इत्यर्थः । साध्यं कार्यम् ।
साधनं कारणम् । साध्यं विपक्षभूतम् । साधनं सहायभूतम् । कर्मसु कार्येषु ।
स्वैरात्मीयैः । परिभूयते पराभवं प्राप्यते । अवज्ञातस्यावगणितस्य । योगोऽलभ्य-
लाभः । क्षेमं कञ्च संरक्षणम् । 'अप्राप्तप्रापणं योगः क्षेमं प्राप्तस्य रक्षणम् । द्वयं
च साधवेद्भूयः प्रजानां विधिवत्प्रदः ॥' इत्युक्तेः । स्थितीर्मर्यादाः । संकिरेयुः
संकीर्णाः कुर्युः । इतो लोकादिहलोकात् । अमुनः परलोकात् । भ्रंशयते पातयति ।
तथा च याज्ञवल्क्यः—“अरक्ष्यमाणाः कुर्वन्ति यत्किंचित्किंस्त्रिष्वं प्रजाः । तस्मात्सु
नृपतेरर्थं यस्माद् गृह्णात्यसौ करान् ॥” इति । कामन्दकोऽपि—“अहिंसा सूत्रा वाणी
सत्यं शौचं दया क्षमा । वर्णिनां लिङ्गेनां चैव सामान्यो धर्म उच्यते ॥ स्वर्गा-
नन्त्याय धर्मोऽयं सर्वेषां वर्जिलिङ्गिनाम् ॥ तस्याभावे च लोकोऽयं संकरान्नाशमाप्नु-
यात् ॥ सर्वस्यास्य यथान्यायं भूपतिः संप्रवर्तकः । तस्याभावे धर्मानां शस्तदभावे जग-
च्चयुतिः ॥” इति । चाणक्योऽपि—‘राज्ञि धर्मिणि धर्मिणा पत्ने पापाः समे समाः ।
लोकास्तमनुवर्तन्ते यथा राजा तथा प्रजाः ॥’ इति । आगम एव दीपस्तेव दृष्टेन ।
अध्वना मार्गेण । लोकयात्रा लोकस्थितिः । अप्रतिहतवृत्ति न प्रतिहता कुण्ठिता वृत्ति-
र्यस्येति । तेन शास्त्रचक्षुषेत्यर्थः । सतोर्विद्यमानयोः । बाह्यविद्यास्त्रितरविद्यासु ।
अभिषङ्गं सङ्गम् । आगमय प्रापयेत्यर्थः । तदर्थानुष्ठानेन । कुलविद्यानुष्ठानेनेत्यर्थः ।
आवर्जिता प्राप्ता शक्तीनां प्रभावोत्साहमन्त्रजानां सिद्धिर्येन । अस्खलितशासनो-

एतदाकर्ण्य 'स्थान एव गुरुमिरनुशिष्टम् । तथा क्रियते' इत्यन्तःपुर-
मविशत् । तां च वार्तां पार्थिवेन प्रमदासंनिधौ प्रसङ्गेनोदीरितामुपनिशम्य
समीपोपविष्टश्चित्तानुवृत्तिकुशलः प्रसादवित्तो गीतनृत्यवाद्यादिष्वबाह्यो
बाह्यनारीपरायणः पटुरयन्त्रितमुखो बहुभाङ्गिविशारदः परममन्त्रिवेषणपरः
परिहासयिता परिवादरुचिः पैशुन्यपण्डितः सचिवमण्डलादप्युत्कोच-
हारी सकलदुर्नयोपाध्यायः कामतन्त्रकर्णधारः कुमारसेवको विहारमद्रो
नाम स्मितपूर्वं व्यज्ञापयत्—'देव, दैवानुग्रहेण यदि कश्चिद्भाजनं भवति
विभूतेस्तमकस्मादुच्चावचैरुपप्रलम्बैः कदर्थयन्तः स्वार्थं साधयन्ति धूर्ताः ।
तथा हि । केचित्प्रेत्य किल लभ्यैरभ्युदयातिशयैराशामुत्पाद्य मुण्डयित्वा
शिरो बद्ध्वा दर्भरज्जुमिरजिनेनाच्छाद्य नवनीतेनोपलिप्यानशनं च शाय-
यित्वा सर्वस्वं स्वीकरिष्यन्ति । तेभ्योऽपि घोरतराः पाषाण्डिनः पुत्रदार-
शरीरजीवितान्यपि मोचयन्ति । यदि कश्चित्पटुजातीयो नास्यै मृग
तृष्णिकायै हस्तगतं त्यक्तुमिच्छेत्, तमन्ये परिवार्याहुः—'एकामपि
काकिणीं कार्षापणलक्षमापादयेम, शस्त्रादन्ते सर्वशत्रून्घातयेम, एक

ऽप्रतिहताङ्गः । शाधि शिक्षय । 'शामु अनुशिष्टौ' । एतद्विति । स्थाने । युक्तमि-
त्यर्थः । अनुशिष्टमुपदिष्टम् । चित्तानुवृत्तिर्मेनोगतं तत्र कुशलः । प्रसादवित्तो राज-
प्रसादेन ह्यातः । 'वित्तविज्ञातविश्रुताः' इत्यमरः । विश्लेषेण राजप्रसादभूमिरित्यर्थः ।
यद्वा प्रसादेन वित्तं धनं यस्य । अबाह्योऽभिन्नः । तन्मय इति भावः । अयन्त्रित-
मुखोऽनियतमुखः । बहुभाषीत्यर्थः । 'भङ्गि सदाद्वकभाषितम्' इति वैजयन्ती ।
परमर्म परगोप्यम् । परिवादो निन्दा । उत्कोचो गुप्तद्रव्यादिप्रक्षणम् । दुर्नयानामुपा-
ध्यायोऽध्यापकः । कामतन्त्रे कामक्षेत्रे । कर्णधारो नाविकः । कुमारसेवकः
कुमारवस्थायाः प्रभृति सेवकः । कदर्थयन्तो निन्दन्तः । तथा हीति । प्रेत्य
जन्मान्तरे । 'प्रेत्यामुत्र भवान्तरे' इत्यमरः । किञ्चेत्यलीके । अजिनेन चर्मणा ।
अनशनं निराहारम् । पाषाण्डिनो शस्त्रविरुद्धाश्चराः । पटुजातीयः । 'प्रकारवचने
जातीयः' । काकिणी विशद्वराटकाः । 'वराटकानां दशकद्वयं यत्सा काकिणी' इति
भास्कराचार्यः । 'कार्षापणस्तु विज्ञेयस्ताम्रिकः कार्षिकः पणः' इति मनुः—इति
भूषणः । कार्षापणम् । 'कार्षापणः कार्षिके स्यात्पणषोडशकेऽपि च' इति विश्वः ।

शरीरमात्रमपि मर्त्यं चक्रवर्तिनं विदधामहि, यद्यस्मदुद्दिष्टेन मार्गेणा-
चयेते ' इति । स पुनरिमान्प्रत्याह—' कोऽसौ मार्गः ' इति । पुनरिमे
ब्रुवते—' ननु चतस्रो राजविद्याः, त्रयी वार्ताऽऽवीक्षिकी दण्डनीतिरिति ।
तासु तिस्रस्त्रयीवार्तान्वीक्षिक्यो महत्यो मन्दफलाश्च । तास्तावदास-
ताम् । अधीष्व तावदण्डनीतिम् । इयमिदानीमाचार्यविष्णुगुप्तेन
मौर्यार्थे षड्विः श्लोकसहस्रैः संक्षिप्ता । सैवेयमधीत्य सम्यगनुष्ठीय-
माना यथोक्तकर्मक्षमा ' इति । स ' तथा ' इत्यधीते शृणोति च ।
तत्रैव जरां गच्छति । तत्तु किल शास्त्रं शास्त्रान्तरानुबन्धि । सर्व-
मेव बाङ्मयमविदित्वा न तत्त्वतोऽधिगम्यते । भवतु कालेन बहुनाऽप्येन
वा तदर्थोधिगतिः । अधिगतशास्त्रेण चादोवेव पुत्रदारमपि न विश्वा-
स्यम् । आत्मकुक्षेरपि कृते तण्डुलैरियद्विरियानोदनः संपद्यते ।
इयत् ओदनस्य पाकायैतावदिन्धनं पर्याप्तमिति मानोन्मानपूर्वकं देयम् ।

उत्थितेन च राज्ञा क्षालिताक्षालिते मुखे मुष्टिमर्धमुष्टिं वाऽभ्यन्तरी-
कृत्य कृत्स्नमायव्ययजातमङ्गः प्रथमेऽष्टमे भागे श्रोतव्यम् ।
शृण्वत एवास्य द्विगुणमपहरन्ति तेऽध्यक्षभूताः । चत्वारिंशत् षाण्वयो-
पदिष्टानाहरणोपायान्सहस्रवाऽऽत्मबुद्ध्यैव ते विकल्पयितारः । द्वितीये-
ऽन्योन्यं विवदमानानां प्रजानामाक्रोशाहस्रमानकणः कष्टं जीवति ।
तत्रापि प्राड्विवाकादयः स्वेच्छया जयपराजयौ विदधानाः पापेना-
कीर्त्या च भर्तारमात्मानं चार्थैर्योजयन्ति । तृतीये स्नातुं भोक्तुं च लभते ।
भुक्तस्य यावदन्धःपरिणामस्तावदस्य विषमयं न शाम्यत्येव । चतुर्थे

एकशरीरिणं एकाकिनमित्यर्थः । मर्त्यचक्रवर्तिनं मनुष्यसमूहवर्तिनम् । आचर्यत
आचरतीत्यर्थः । तदुक्तं कामन्दके—' आन्वीक्षिक्यात्मविज्ञानं धर्माधर्मौ त्रयीस्थितौ ।
अर्थानर्थौ तु वार्तायां दण्डनीतौ नयानयौ ॥ ' इति । अधीष्व अङ्गीकुर्वित्यर्थः । मौर्यः
चन्द्रगुप्तो नृपः । बाङ्मयं बाग्जालम् । समूहार्थे मयद् । ' तुलाबन्धेन तन्मानो
मानः प्रस्थादिभिः कृतः ' इति वैजयन्ती । मुष्ट्यर्धमुष्टी परिमाणविशेषौ । ' शुक्तिभ्यां
च पलं द्वयं मुष्टिरष्टमिका तथा ॥ ' जनपदाव्ययशोधको मुष्टिः । ग्रामस्य शोधको-
ऽर्धमुष्टिः ' इति भूषणः । अथ वा कृत्स्नानामायव्ययप्रदेशोऽवशिष्टमात्रगणनायुक्तोऽर्ध-
मुष्टिः । कृत्स्नावान्तरस्थलविषय आयादिचतुर्विधगणनायुक्तो मुष्टिः ।—इति
लघुदीपिका । शृण्वत एवेत्यनादरे षष्ठी । आक्रोशात् । ' यः सनिन्द तपा-
लम्भस्तत्र स्यात्परिभाषणम् । तत्र त्वाक्षारणा यः स्यादाक्रोशो मेधुनं प्रति ' इत्यमरः ।
प्राड्विवाकाः सभ्याः । अन्धःपरिणाम ओदनपरिपाकः । महान्तमायासं क्लेशम् ।

हिरण्यप्रतिग्रहाय हस्तं प्रसारयेन्नोत्तिष्ठति । पञ्चमे मन्त्रचिन्तया महान्तमायासमनुभवति । तत्रापि मन्त्रिणो मध्यस्था इवान्योन्यं मिथः संभूय, दोषगुणौ दूतचारवाक्यानि शक्याशक्यतां देशकाल-कार्याविस्थाश्च स्वेच्छया विपरिवर्तयन्तः स्वपरमित्रमण्डलान्युप-जीवन्ति । बाह्याभ्यन्तरांश्च कोपान्मूढमुत्पाद्य प्रकाशं प्रक्षमयन्त इव स्वामिनमवशमवमृच्छन्ति । षष्ठे स्वैरधिष्ठितो बन्धो वा सेव्यः । सोऽस्यैतावान्स्वैरविहारकाला यस्य तिस्रस्त्रिपादोच्चरा नाडिकाः । सप्तमे चतुरङ्गबलप्रत्यवेक्षणप्रयासः । अष्टमेऽस्य सेवा-पतिसत्त्वस्य विक्रमचिन्ताक्लेशः । पुनरुपास्यैव संध्यां प्रथमे रात्रि-भागे गूढपुरुषा द्रष्टव्याः । तन्मुखेन चातिनृशंसाः शस्त्राग्निरसप्रणिधयो-ऽनुष्ठेयाः । द्वितीये भोजनानन्तरं श्रोत्रिय इव स्वाध्यायमारभते । तृतीये तूयधोषेण संविष्टश्चतुर्थपञ्चमौ शयीत किल । कथमिवास्याजस्र-चिन्तायासविह्वलमनसो वराकस्य निद्रासुखमुपनमेत् । पुनः षष्ठे शास्त्राचिन्ताकार्यचिन्तारम्भः । सप्तमे तु मन्त्रग्रहो दूताभिप्रेक्षणानि च । दूताश्च नामोभयत्र प्रियारूयानलब्धानर्थान्नीतशुल्कवाचकवर्त्मनि वणिज्यया वर्धयन्तः कार्यमविद्यमानमपि लेशेनोत्पाद्यानवरतं भ्रमन्ति ।

मध्यस्थाः मध्यस्थायिनः । 'मध्यस्था' 'वकील' पदवाच्याः—इति भूषणा । संभूय मिथित्वा । चारा गूढदूताः । स्वपरमित्राणां मण्डलम् । 'द्वन्द्वान्ते श्रुवमानं पदं प्रत्येकं संबध्यते' इति परिभाषया स्वमण्डलं परमण्डलं मित्रमण्डलं वेत्यर्थः । प्रक्षमयन्तः शान्तिं प्रापयन्तः । नृशंसा चातुकाः । शस्त्रप्रणिधिः शस्त्रमारकः । अग्निप्रणिधिरभिदायकः । रक्षप्रणिधिर्विषदायकः । 'शृङ्गारादौ विषे वीर्ये गुणे रागे ब्रूवे रसः' इत्यमरः । संविष्टः कृतशयनः । 'संवेशः शयने स्थाने' इत्यजयः । अजस्रं निरन्तरम् । 'नित्यानवरताजस्रम्' इत्यमरः । विह्वलमनसो व्याकुलचित्तस्य । शास्त्राचिन्ता कार्यचिन्ता चेति । वीता शुल्कवाचा यत्रेति क्रियाविशेषणम् । शुल्कं वाणिज्यकर्त्रणि राजदेयः करविशेषः । 'बह्नादिदेवं शुल्कोऽस्त्री' इत्यमरः । 'राजकीय-मित्युक्तस्य वाचामपहरन्ति' इति भूषणा । वणिज्यया वणिज्यकर्त्रणा । अनवरतं निरन्तरम् ।

१ मध्यस्थायिनः. २ स बह्नादौ स्वैर. ३ रसेति नास्ति कचित्. ४ चिन्तावर्तिर्विह्वल-मनसो वा कस्य. ५ वीतशुल्कं निरावाचक. ६ क्लेशेव.

अष्टमे पुरोहितादयोऽभ्येत्यैनमाहुः—‘ अथ दृष्टो दुःस्वप्नः । दुःस्था ग्रहाः । शकुनानि चाशुमानि । शान्तयः कियन्ताम् । सर्वमस्तु सौवर्णमेव होमसाधनम् । एवं सति कर्म गुणवद्भवति । ब्रह्मकल्पा इमे ब्राह्मणाः । कृतमेभिः स्वस्त्ययनं कल्याणतरं भवति । ते चामी कष्टदारिद्र्या बहूपत्या यज्वानो वीर्यवन्तश्चाद्याप्यप्राप्तप्रतिग्रहाः । दत्तं वैभ्यः स्वर्गमायुष्यमरिष्टनाशनं च भवति ’ इति बहु बहु दापयित्वा तन्मुखेन स्वयमुपांशु मक्षयन्ति । तदेवमहर्निशमविहितसुखलेखायासबहुलमविरलकदर्शनं च नयतो नयज्ञस्यास्तां चक्रवर्तिता स्वमण्डलमात्रमपि दुरारक्ष्यं भवेत् । शास्त्रज्ञसमाज्ञातो हि यद्दाति, यन्मानयति, यत्प्रियं ब्रवीति, तत्सर्वमतिसंघातुमित्यविश्वासः । अविश्वास्याता हि जन्मभूमिरब्ध्याः । यावता च नयेन विना यौति लोकयात्रा स लोकैत एव सिद्धः । नात्र शास्त्रेणार्थः । स्तेनघयोऽपि हि तैस्तैरुपायैः स्तनपानं जनन्वा छिप्सते । तदपास्यातियन्त्रणामनुभूयन्तां ययेष्टमिन्द्रियसुखानि । येऽप्युपदिशन्ति—‘ एवमिन्द्रियाणि जेतव्यानि, एवमरिषडुर्गस्त्याज्यः, सामादिस्पायवर्गः स्वेषु परेषु चाजस्रं प्रयोज्यः, संक्षिप्तग्रहचिन्तयैव नेयः कालः, स्वल्पोऽपि सुखस्यावकाशो न देयः ’ इति, तैरप्येभिर्मन्त्रिकैर्युष्मत्तश्चौर्याजितं धनं दासीगृहेष्वेव भुज्यते । के चैते वराकाः । येऽपि मन्त्रैर्कर्कशाः शास्त्रतन्त्रकाराः शुक्राङ्गिरसविशालाक्षबाहुदन्तिपुत्रपराशरप्रभृतयस्तैः किमरिषडुर्गो जितः

गुणवदसर्वकम् । ब्रह्मकल्पा ब्राह्मण ईषस्व्यूनाः । स्वस्त्ययनं क्षेमप्रापणम् । कष्टं दारिद्र्यं येषाम् । स्वर्गं स्वर्गसाधनमायुष्यमायुर्वैदिकमरिष्टनाशनमशुभशान्तिकरम् । उपांशु एकान्ते । अविरला कदर्शना यस्मिन् । चक्रवर्तिता राष्ट्रव्यापकता । अरिषडुर्गः कामक्रोधलोभमदमोहमात्सर्याणि । सामादिस्पायवर्गः । ‘ सामदाने भेददण्डावित्युपायचतुष्टयम् ’ इत्यमरः । मन्त्रिकैर्मन्त्रिकृत्सितैः । ‘ कुत्सितानि कुत्सितैः ’ इति समासः । ‘ अधोदष्टिनैकैतिकः स्वार्थसाधनतत्परः । शठो मिथ्याविनीतश्च बकवृत्तिचरो द्विजः ॥ ’ इति मनुः । मन्त्रैर्कर्कशा मन्त्रकठिनाः । तन्त्रकाराः कर्मकर्तारः । प्रारब्धेषु कृता-

१ आविहित. २ दुरारक्ष्य. ३ न याति लोकः; समयेन विना लोकः. ४ लाके. ५ नष्ट चानिज्ञोऽपि. ६ मानिकः. ७ विशालार्च्यवनपुत्र.

कृतं वा तैः शास्त्रानुष्ठानम् । तैरपि हि प्रारब्धेषु कार्येषु दृष्टे सिद्धय-
सिद्धी । पठन्तश्चापठद्भिरतिसंघीयमाना बहवः । नन्विदमुपपन्नं देवस्य
यदुत सर्वलोकस्य बन्धा आतिरयावधानं वयो दर्शनीयं वपुरपरिमाणा
विभूतिः । तत्सर्वं सर्वाविश्वासहेतुना सुखोपभोगप्रतिबन्धिना बहुमार्ग-
विकल्पनात्सर्वकार्येष्वमुक्तप्रशयेन तन्नावापेनैव मा कृथा कृथा । सन्ति
हि ते दन्तिना दश राहस्याणि ह्याना लक्षत्रयमजन्तं च पादातम् ।
अपि न पर्णान्येव हेमरत्नैः कोशगृहाणि । सर्वश्रेष्ठ जीवलोकः समग्र-
मपि युगसहस्रं भुञ्जानो न ते कोष्ठागाराणि रेचयिष्यति । किमिदम-
पर्याप्तं यदन्यार्जितायायासः क्रियते । जीवितं हि नाम जन्मवतां चतुः-
पञ्चाप्यहानि । तत्रापि भोगयोग्यमस्यास्यं वयःखण्डम् । अपण्डिताः
पुनरर्जयन्त एव ध्वंसन्ते । नार्जितस्य वस्तुनो क्वचमप्यास्वादयितुमी-
हन्ते । किं बहुना । राज्यभारं मारुतमेध्वन्तरङ्गेषु पक्तिमस्तु समर्प्य,
अप्सरःप्रतिरूपाभिरन्तःपुरिकामी रममाणो गीतसंगीतपानगोष्ठीश्च यथर्तु
बध्नन्त्यर्थाहं कुरु शरीरलाभम् ' इति पैञ्चाङ्गस्पृष्टभूमिरञ्जलिचुम्बित-
चूडभिरमशेत । प्राहसीच्च प्रीतिफुल्ललोचनोऽन्तःपुरप्रसदाजनः । जन-
नाथश्च सस्मितम्—' उत्तिष्ठ । ननु हितोपदेशादुरवो बन्तः । किमिति
गुस्त्वविपरीतमनुष्ठितम् ' इति तमुत्थाप्य कीर्डीनिर्भरमतिष्ठत् ।

रम्भेषु । यातः यामः उपभोगकालो यस्य तयातयामं न यातयामं क्वात्तयाममधी-
र्णमित्यर्थः । अपरिमाणेवत्ताराहिता । विभूतिरैश्वर्यम् । तन्त्रावापेन । 'तन्त्रं स्वराष्ट्रचिन्ता
स्यादावापस्वरचिन्तनम्' इति कोशः । 'तन्त्रावापो नीतिविचारः' इति शूराणा ।
ह्येति निश्चये । पदातीनां समूहः पदातं पतिवदिति । 'मितादिभ्योऽन्' इति भष् ।
कोशगृहाणि भाण्डागाराणि । कोष्ठागाराणि धान्यवस्त्रगृहाणि । 'पुंसि कोष्ठेऽन्तर्केऽरं
कुम्भलोऽन्तर्यहं तथा' इति कोशः । अन्तार्जितं परकीयम् । वयःखण्डकामुर्जितम् ।
अपण्डिता नीचजनाः । अन्तःपुरिकाभिः जीभिः । वचार्हम् । वीप्सायां वचाश्चन्द्रः ।
पञ्चाङ्गी पञ्चानामङ्गानां समहारस्तथा । 'द्विगोः' इति डीप् । 'आम् वाङ्मुह्यं
पूर्वा पञ्चाङ्गम्' इत्युत्पत्तिनी । अञ्जलिना चुम्बितः स्पृष्टशुद्धो मोक्षिर्ब्रह्मेति तथा ।

अथैषु दिनेषु भूयोभूयः प्रस्तुतेऽर्थे प्रेर्यमाणो मन्त्रिवृद्धेन वचसा-
 ऽभ्युपेत्य मनसैवाचितज्ञ इत्यवज्ञातवान् । अथैवं मन्त्रिणो मनस्यभूत्—
 ‘अहो मे मोहाद्बालिश्यम् । अरुचितेऽर्थे चोदयन्नर्थीवाक्षिगतोऽहमस्य
 हास्यो जातः । स्पष्टमस्य चेष्टानामायथापूर्वम् । तथा हि । न मां
 स्निग्धं पश्यति, न स्मितपूर्वं माषते, न रहस्यानि विवृणोति, न हस्ते
 स्पृशति, न व्यसनेष्वनुकम्पते, नोत्सवेष्वनुगृह्णाति, न विलोभनवस्तूनि
 प्रेषयति, न भत्सुकृतानि प्रमृणयति, न मे गृह्णामी पृच्छति, न मत्प-
 क्ष्यान्प्रत्यवेक्षते, न मामासन्नकार्येष्वभ्यन्तरीकरोति, न मामन्तःपुरं प्रवे-
 शयति । अपि च । मामनर्हेषु कर्मसु नियुङ्क्ते, मदासनमन्यैरवष्टभ्यमान-
 मनुजानाति, मद्वैरिषु विश्रम्भं दर्शयति, मदुक्तस्योत्तरं न ददाति,
 मत्समानदोषान्निगर्हयति, मर्मणि मामुपहसति, स्वमतमपि मया
 वर्ण्यमानं प्रतिक्षिपति, महार्हाणि वस्तूनि मत्प्रहितानि नाभिनन्दति,
 नयज्ञानां स्वलितानि मत्समक्षं मुखैरुद्धोषयति । सत्यमाह चाणक्यः
 —‘चित्तज्ञानानुवर्तिनोऽनर्थ्या अपि प्रियाः स्युः । दक्षिणा अपि
 तद्भावबहिष्कृता द्वेष्या भवेयुः’ इति । तथाऽपि का गतिः । अविनीतोऽपि
 न परिस्थाज्यः पितृपैतामहैरस्मैदृशैरयमाधिपतिः । अपरित्यजन्तोऽपि
 कमुपकारमश्रूयमाणवाचः कुर्मः । सर्वथा नयज्ञस्य वसन्तभानो-
 रश्मकेन्द्रस्य हस्ते राज्यमिदं पतितम् । अपि नामापदो भाविन्यः
 प्रकृतिस्थमेनमापादयेयुः । अनर्थेषु सुलभमव्यस्यिकेषु कचिदुत्पन्नोऽपि
 द्वेषः सद्भुत्तमस्मै न रोचयेत् । भवतु । भविता तावदनर्थः । स्तम्भित-
 पिशुनजिह्वो यथाकथंचिदभष्टवदस्तिष्ठेयम्’ इति ।

प्रस्तुतेऽर्थे प्रवृत्ते कार्ये । अक्षिगतो द्वेषः । ‘द्वेषोऽक्षिगत उच्यते’ इति इक्ष्मसुवः ।
 विलोभनवस्तूनि दानवस्तूनि । आदर्शनीववस्तूनि’ इति रुमुदीपिका । मत्पक्ष्या-
 न्नदीयपक्षवर्तिनः । अवष्टभ्यमानप्रक्षम्भमाणम् । प्रतिक्षिपति अवगणयति । नयज्ञानां
 नीतिविदाम् । चाणक्यो नीतिशास्त्रकर्ता । चित्तज्ञानमनुवर्तन्ते ते तथा । दक्षिणाः
 सरला अपि । तस्य चित्तस्य भावस्तद्बहिष्कृताः । द्वेष्या वैरिणः । अविनीतोऽभ्यभ्यु-
 दतोऽपि । अपरित्यजन्त आश्रयन्तः । कमुपकारं प्रयोजनाविकम् । कर्मवयमित्यप्या-
 दारः । किञ्चिदाः । अश्रूयमाणवाचः । सुलभं व्यलीकं पीडायेषु । ‘पीडार्थेऽपि व्यलीकं
 स्यात्’ इत्यमरः । स्तम्भिता स्तम्भं प्रापिता । पिशुनः खलः । अष्टवदोऽष्टावाचिकारः ।

१ अनुचिते. २ अनर्थाः. ३ विदुषिनामहाभुमानैः. ४ अस्माकमुपसेवितमिदं राजकुलमी-
 दृशश्चायमाधिपतिः. ५ सुलमालीकेषु.

एवंगते मन्त्रिणि राजनि च कामवृत्ते चन्द्रपालितो नामाश्मके-
न्द्रामात्यस्येन्द्रपालितस्य सूनुरसद्वृत्तः पितृनिर्वासितो नाम भूत्वा
बहुभिश्चारणगणैर्बह्वीभिरनल्पकौशलामिः शिल्पकारिणीभिरनेकच्छत्र-
किंकरैश्च गूढपुरुषैः परिवृतोऽभ्येत्य विविधाभिः क्रीडाभिर्विहारमद्र-
मात्मसादकरोत् । अमुना चैव संक्रमेण राजन्यास्पदमलमत ।
लब्धरन्ध्रश्च स यद्यद्वचसनमारमते तत्तथेत्यवर्णयत्—‘ देव, यथा
मृगया ह्यौपकारिकी न तथाऽन्यत् । अत्र हि व्यायामोत्कर्षादापत्सूप-
कर्ता दीर्घाध्वलङ्घनसमो जङ्घानवः, कफापचयादारोग्यैकमूलमाशयाभि-
दीप्तिः, मेदोपकर्षादङ्गानां स्थैर्यकार्कश्यातिलाघवादीनि, शीतोष्णवात-
वर्षक्षुत्पिपासासहत्वं, सत्त्वानामवस्थान्तरेषु चित्तचेष्टितज्ञानं, हरिण-
गवलगवयादिवधेन सस्यलोपप्रतिक्रिया, वृकव्याघ्रादिघातेन स्थलपथ-
शल्यशोधनं, शैलाटवीप्रदेशानां विविधकर्मक्षमाणामालोचनम्, आटविक-
वर्गविश्रम्भणम्, उत्साहशक्तिसंधुक्षणेन प्रत्यनीकवित्रासनमिति बहु-
तमा गुणाः । द्यूतेऽपि द्रव्यराशेस्तृणवत्यागादनुपमानमाशयौदार्यं,
जयपराजयानवस्थानाद्धर्षविषादयोरविधेयत्वं, पौरुषैकनिमित्तस्यामर्षस्य

चारणगणैर्गायकसमूहैः । ‘ चारणो गायकः समौ ’ इति वैजयन्ती । शिल्पकारिणी-
भिश्चित्रकारिणीभिः । आस्पदं प्रतिष्ठाप्रयोजकं स्थानम् । व्यसनम् । ‘ यस्माद्धि
व्यस्यति श्रेयस्ततो व्यसनमुच्यते ’ इति कामन्दकः । ‘ स्त्रियोऽक्षा मृगया पानं
वाक्सारुष्यार्धदूषणे । दण्डपारुष्यमित्येतन्महाव्यसनमष्टकम् ॥ ’ इति वैजयन्ती ।
मृगया पापार्द्धः । औपकारिक्युपकारायाहो सा तथा । व्यायामो हिण्डनम् । कफः
श्लेष्मा । मेदोपकर्षात् । मेदो घातुः । ‘ मेदोवृद्धयभावादङ्गानि लघूनि भवन्ति ’ इति
वैयकम् । स्थैर्यं कर्मसहत्वम् । वर्षो वृष्टिः । सत्त्वानां प्राणिनाम् । चित्तस्य
मनसः । चेष्टितस्य तत्क्रियायाश्च । गवलोऽरण्यमृषिषः । गवयो गोसदृशः पशुः ।
‘ गवयः स्याद्वनगवो गोसदृशोऽश्ववातणः ’ इत्यभिधानचिन्तामणिः । वृक
ईहामृगः । ‘ कोक ईहामृगो वृकः ’ इत्यमरः । भाषया ‘ विक ’ इति प्रसिद्धः ।
अटव्या चरन्ति ते आटविकाः । विश्रम्भणं विश्वासोत्पादनम् । अत्र
शाकुन्तलम्—‘ मेदभ्ठेदकुशोदरं लघुं भवत्युत्थानयोग्यं वपुः सत्त्वानामपि लक्ष्यते
विकृतिमब्धितं भयक्रोधयोः । उत्कर्षः स च धन्विना यदिषवः सिध्यन्ति लक्ष्ये चक्रे
मिथैव व्यसनं वदन्ति मृगयामीहग्विनोदः कुतः ॥ ’ इति । द्यूतेऽपीति । आशयौदार्यं

वृद्धिः, अक्षहस्तभूम्यादिगोचराणामत्यन्तदुरुपलक्ष्याणां कूटकर्मणामुप-
लक्षणादनन्तबुद्धिनैपुण्यम्, एकविषयोपसंहाराच्चित्तम्यातिचित्रमेकाग्र्यम्,
अध्यवसायसहचरेषु साहसेष्वतिरतिः, अतिकर्कशपुरुषगतिस्सर्गादनन्य-
धर्षणीयता, मानावधारणम्, अकृपणं च शरीरयापनमिति । उत्त-
माङ्गनोपभोगेऽप्यर्थधर्मयोः सफलीकरणं, पुष्कलः पुरुषाभिमानः,
भावज्ञानकौशलम्, अलोभक्लिष्टमात्रेष्टितम्, अखिलासु कलासु वैचक्षण्यम्,
अलब्धोपलब्धिलब्धानुरक्षणरक्षितोपभोगभुक्तानुसंधानरुष्टानुनयादिष्वज-
स्रमभ्युपायरचनया बुद्धिवाचोः पाटवम्, उत्कृष्टशरीरसंस्कारात्सुमग-
वेषतया लोकसंभावनीयता, परं सुहृत्प्रियत्वम्, गरीयसी परि-
जनव्यपेक्षा, स्मितपूर्वाभिभाषित्वम्, उद्रिक्तसत्त्वता, दाक्षिण्यानुवर्त-
नम्, अपत्योत्पादनेनोभयलोकश्रेयस्करत्वमिति । पानेऽपि नाना-
विधरोगमङ्गपटीयसामासवानामासेवनात्स्पृहणीयवयोऽवस्थापनम्, अहं-
कारप्रकर्षादिशेषदुःखतिरस्करणम्, अङ्गजरागदीपनादङ्गनोपभोग-
शक्तिसंयुक्षणम्, अपराधप्रमार्जनान्मनैःशल्योन्मार्जनम्, अंशाठ्य-
शंसिभिरनर्गलप्रलापैर्विश्वासोपबृंहणं, मत्सराननुबन्धादानन्दैक-
तानता, शब्दादीनामिन्द्रियार्थानां सातत्येनानुभवः, संविभाग-

चित्तौदार्यम् । कूटकर्मणाम् कपटकर्मणाम् । उपलक्षणात् ज्ञानात् । अनन्तमग धम् । एक-
विषयोपसंहारात्तदेकवृत्तित्वात् । एकाग्र्यमेकाग्रस्य भावस्तथा । अध्यवसाय उद्योगः
तस्य सहचरेषु तन्निष्ठेषु । साहसमद्भुतं कर्म । अतिरतिः प्रीतिः । प्रतिसर्गः
प्रत्यवस्थानम् । धर्षणीयताऽभिभवनीयत्वम् । 'मानावधारणमभिमान नश्यः' इति
भूषणा । पुष्कलः श्रेयान् । 'श्रेयान्श्रेष्ठः पुष्कलः स्यात्' इत्यमरः । भावश्चित्ताभिप्रायः ।
तस्य ज्ञानम् । ज्ञानं ग्रन्थादिविषयम् । अलब्धोपलब्धिरप्राप्तप्राप्तिः । लब्धानुरक्षणं
प्राप्तस्य पालनम् । भुक्तानुसंधानं भुक्तस्मृतिः । रुष्टस्यानुनयः क्रुद्धस्य समाधानम् ।
बुद्धिवाचोर्मतिवचनयोः । पाटवं पटुत्वम् । उत्कृष्टो यः शरीरसंस्कारः । पानेऽपीति ।
आसवानां मद्यानाम् । अङ्गजो मदनः । राग इच्छा । दीपनं वृद्धिः । संयुक्षण-
मुद्द्योतनम् । उन्मार्जनमुद्धरणम् । अनर्गला यथेष्टा ये प्रलापा अनर्थकवचनानि तैः ।
मत्सरस्यानुबन्धादधारणात् । एकतानता । लुपतेत्यर्थः । 'एकतानोऽनन्य-
वृत्तिः' इत्यमरः । सततस्य भावः सातत्यम् । 'पानसमये आगतेभ्यो दीयन्त आसवाः'

१ अभिरतिः. २ धीरणम्. ३ नीयतया. ४ वयोव्यवस्था. ५ मानशठ्य. ६ उन्मूलनम्.
७ अभाव्य.

शीलतया सुहृद्वर्गसंवर्गणम्, अनुपमानमङ्गलावण्यम्, अनुत्तराणि
 बिलसितानि, भयार्तिहरणाच्च सांग्रामिकत्वमिति । वाक्पारुष्यं
 दण्डो दारुणो दूषणानि चार्थानामेव यथावकाशमौपकारिकाणि ।
 न हि मुनिरिव नरपतिरुपशमरतिरभिभवितुमरिकुलमलम्, अवलम्बितुं
 च लोकतन्त्रम्' इति । असावपि गुरुपदेशमिवात्यादरेण तस्य मत-
 मन्ववर्तत । तच्छीलानुसारिण्यश्च प्रकृतयो विशृङ्खलमसेवन्त व्यसनानि ।
 सर्वश्च समानदोषतया न कस्यचिच्छिद्रान्वेषणायायतिष्ठ । समानभर्तृ-
 प्रकृतयस्तन्त्राध्यक्षाः स्वानि कर्मफलान्यमक्षयन् । ततः क्रमादाय-
 द्वाराणि व्यशीर्यन्त । व्ययमुखानि विटविधेयैतया विमोरह्रह्व्यवर्धन्त ।
 सामन्तपौरजानपदमुख्याश्च समानशीलतयोपारूढविश्रम्भेण राज्ञा
 सजानयः पानगोष्ठीष्वभ्यन्तरीकृताः स्वं स्वमाचारमत्यचारिषुः ।
 तदङ्गनासु चानेकापदेशपूर्वमपाचरन्नेन्द्रः । तदन्तःपुरेषु चामी मित्र-
 वृत्तेषु मन्दत्रासा बहुमुखैरवर्तन्त । सर्वश्च कुलाङ्गनाजनः पांसुलजनभङ्गि-
 भाषणरतो भग्नचारित्र्यन्त्रणस्तृणायापि न गणायित्वा भर्तृन्धातृ-
 गणमन्त्रणान्यशृणोत् । तन्मूलश्च कलहाः सामर्षाणामुदभवन् ।
 अहन्यन्त दुर्बल बलिभिः । अपहतानि धनवतां धनानि तस्करादिभिः ।
 अपहृतैरपरिभूतयः प्रहताश्च पातकपथाः । हतबान्धवा हृतवित्ता वध-

इति संप्रदायवशाच्च विभागशीलता' इति भूषणा । संवर्गणे संयोजनं एकीकरणमित्यर्थः ।
 अनुपमानमसदृशम् । संग्रामे साधु सांग्रामिकम् । औपकारिकाभ्युपकारक्षमाणि ।
 उपशमः शान्तिः । लोकतन्त्रं प्रजाशासनाधिकारम् । प्रकृतयः प्रजाः । विशृङ्खलं
 बन्धशून्यम् । छिद्रान्वेषणाच्च । दोषगवेषणायेत्यर्थः । तन्त्राध्यक्षाः सेनापतयः ।
 कर्मफलानि तत्तत्कर्मणि लब्धानि राजधनानि । आश्वद्वाराभ्यागमनोपायाः । व्यशी-
 र्यन्त भ्रमानि । व्ययमुखानि व्ययद्वाराणि । विटस्य विद्वत्स्य । विधेयतया विनय-
 प्रादितया । 'विधेयो विनयप्राप्ती' इत्यमरः । 'वैधेयतया' इति पाठे बालिशतया ।
 'मूर्खवैधेयबालिशाः' इत्यमरः । अहरहः प्रतिदिनसम् । सजानयः सखीकाः । 'जामाया
 निष्' इति समासान्तः । पानगोष्ठी मद्यशाला । अत्यचारिपुरातिक्रमयामासुः ।
 मन्दत्रासाः । निर्भया इत्यर्थः । भङ्गिभाषणं वक्रोक्तयः । धातृणां गणाः जारसङ्ग्रहाः ।
 'धाता जारे विधातरि' इत्यजयः । सामर्षाणां तबेष्टितान्यसहमानानाम् ।

बन्धातुराश्च मुक्तकण्ठमाक्रोशन्नश्रुकण्ठयः प्रजाः । दण्डभ्यायथाप्रणतिं
मयक्रोधावजनयत् । कृशकुटुम्बेषु लोभः पदमधत् । विमानिताश्च
तेनस्विनो मानेनादहन्त । तेषु तेषु चाकृत्येषु प्रासरन्परोपजापाः ।
तदा च भृगयुवेषुमृगनाहुर्यवर्णनेनाद्विद्रोणीरनपसारमार्गाः शुष्कतृण-
वंशगुल्माः प्रवेश्य द्वारतोऽभिविसर्गैः, व्याघ्रादिवधे प्रोत्साह्य तन्मुख-
पातनैः, इष्टकूपतृष्णोत्पादनेनातिदूरहारितानां प्राणहारिभिः क्षुत्पिपासा-
भिवर्धनैः, तृणगुल्मगूढच्छन्नतटप्रदरपातहेतुभिरिविममार्गप्रधावनैः, विष-
मुखीभिः क्षुरिकाभिश्चरणकण्ठकोद्धरणैः, विष्वक्सरविच्छिन्नानुयातृ-
तयैकाकीकृतानां यथेष्टपातनैः, मृगदेहापराद्धैर्नैपुमोक्षणैः, सपणबन्ध-
मपिरुद्धादिशृङ्गाणि दुरभिशोहाप्यनन्यलक्ष्यैः प्रश्रंसनैः, आटविकच्छन्नना-
विभिनेषु विरलसैनिकानां प्रतिरोधनैः, असद्युतपक्षियुद्धयात्रोत्सवादि-
संकुलेषु बलवद्भुजप्रवेशनैरतिरेषां हिंसोत्पादनैः, गूढोत्पादितव्यलीके-
भ्योऽभियाणि प्रकाशं लब्ध्वा साक्षिषु तद्विरुद्धाप्याकीर्तिगुप्तिहेतुभिः
पराक्रमैः, परकलत्रेषु सुहृत्त्वेनाभियोज्य जारान्भर्तृभयं वा प्रहृत्य
तत्साहसोपन्यासैः, योगैरारीहारितानां संकेतेषु प्रागुपनिनीय पश्चादभि-
नुत्याकीर्तनीयैः प्रमापणैः, उपप्रलोभ्य बिलप्रवेशेषु निधानखननेषु

परिभूतिः परिभ. : । अश्रुकण्ठयः गद्गदवाचः इत्यर्थः । परोपजापाः शत्रुप्रयुक्ता भेदाः ।
अद्विद्रोणी गिरिमध्यपद्धतिः । अनपसारमार्गा अनियाणमार्गाः । वंशगुल्मा वेणुगहनानि
अभिविसर्गैरभिश्रान्तैः । प्रोत्साह्य प्रेरयित्वा । तट उन्नतप्रदेशे । प्रदरो निम्नगो भागः ।
विषममार्गैः कठिनमार्गैः । क्षुरिकाः शस्त्रिकाः । विसरः समुदायः । 'समुद्रे निवहन्त्युह-
संदोहविसरव्रजाः' इत्यमरः । विष्वक् सर्वतो यो विसरः प्रचारस्तेन विच्छिन्ना
अनुयातास्तौ येषां तेषां भावस्तत्ता तथा । अनुयाताऽनुगामी । अपराद्धो लक्ष्यच्युतः ।
इष्टमोक्षणैर्बाणपातनैः । सपणबन्धं सनियमम् । अटवीमटान्ति त आटविकाः । तेषां
छन्ना तन्मिषेण । तत्कृतानीति प्राहयित्वेत्यर्थः । व्यलीकं दुःखम् । 'तत्साहसं नरमाह-
सम्' इति भूषणा । योगा नारी । 'योगो विस्रब्धचाती स्यात्' इति कोषः । 'योगा मध्येयनं
स्थिता । शतात्परं सहस्राधिगावतस्पुरायािता' इति वैजयन्ती । मध्येयनमिति मार्गमध्य
इत्यर्थः इति लघुदी० । प्राक्प्रथमम् । उपनिनीय लीनतां प्रापयेत्यर्थः । प्रमापणैः हिंसनैः ।

मन्त्रसाधनेषु च विघ्नव्याजसाध्यैर्व्यापादनैः, मत्तगजाधिरोहणाय प्रेर्य
प्रर्त्यपायनिवर्तनैः, व्यालहस्तिनं कोपयित्वा लक्ष्मीकृतमुख्यमण्डलेष्वप-
क्रमणैः, दायाद्यर्थे विवदमानानुपांशु इत्वा प्रतिपक्षेष्वयशःपातनैः, सामन्त-
पुरजनपदेष्वयथावृत्तानप्रकाशमभिप्रहृत्य तद्वैरिनामघोषणैः, योगाङ्गना-
भिरहर्निशमभिरमय्य राजयक्षमोत्पादनैः, वस्त्राभरणमालयाङ्गरागादिषु
रसविधानकौशलैः, चिकित्सामुखेनामयोपैवृंहणैरन्यैश्चाम्युपायैरश्मकेन्द्र-
प्रयुक्तास्तीक्ष्णरसदादयः प्रक्षपितप्रवीरमनन्तवर्मकटकं जर्जरमकुर्वन् ।

अथ वसन्तभानुर्मानुवर्माणं नाम वानवास्यं प्रोत्साह्यानन्तवर्मणा
व्यग्राहयत् । तत्परामृष्टराष्ट्रपर्यन्तश्चानन्तवर्मा तमभियोक्तुं बलसमुत्थान-
मकरोत् । सर्वसामन्तेभ्यश्चाश्मकेन्द्रः प्रागुपेत्यास्य प्रियतरोऽभूत् ।
अपरेऽपि सामन्ताः समगंसत । गत्वा चाभ्यर्णे नर्मदारोषसि न्यवि-
शन् । तस्मिंश्चावसरे महासामन्तस्य कुन्तलपतेरवान्तिदेवस्यात्मनाटकीयां
क्षमातलोर्वशीं नाम चन्द्रपालितादिभिरतिप्रशस्तनृत्यकौशलामाहूया-
नन्तवर्मा नृत्यमद्राक्षीत् । अतिरक्तश्च भुक्तवानिमां मधुमन्ताम् ।
अश्मकेन्द्रस्तु कुन्तलपतिमेकान्ते समभ्यवचत्—‘प्रमत्त एष
राजा कलत्राणि नः परामृशति । कियत्यवज्ञा सोढव्या । मम

प्रेर्य प्रोत्साह्य । प्रत्यपायानां नाशप्रतिबन्धकानामुपायानां निवर्तनैर्हिसोत्पादनैरित्यर्थः ।
प्रत्यवायनिवर्तनैरिति पाठे प्रत्यवायो नाशस्तत्संपादनैः । व्यालहस्तिनं दुष्टदन्तिनम् ।
‘व्यालो दुष्टगजः प्रोक्तः’ इति हलायुधः । लक्ष्मीकृतानि मुख्यानां प्रधानपुरुषाणां
मण्डलानि तेष्वपक्रमणैर्मोचनैः । अक्रमणैरिति पाठेऽक्रमणैः । ‘पणो वराटमाने
स्यान्मूल्ये कार्पापणे ग्लहे’ इति विश्वः । उपांशु रइति । घोषणैर्हिण्डिमैः । अहर्निशं
रात्रिदिवम् । राजयक्षमा क्षयरोगः । रसविधानं विषाधानम् । आमयो रोगः । उप-
वृंहणं वर्धनम् । ‘तीक्ष्णा मर्मणि घातकाः’ इति वैजयन्ती । अथेति । वानवास्यम् ।
‘वानवास्यो वनप्रभुः’ इति कोशः । प्रोत्साह्य रणोत्साहं वर्धयित्वा । तेन परामृष्टो-
ऽभिद्रुतो राष्ट्रपर्यन्तो राष्ट्रप्रान्तभागो यस्य । अभियोक्तुं पराम्वितुम् । समगंसत ।
‘गम्ल गतौ’ । समुपसर्गः । लुङ् । ‘समौ सम्यच्छिभ्याम्’ इत्यात्मनेपदम् ।
मिक्षिता इत्यर्थः । अभ्यर्णे समीपे । आत्मनाटकीयां स्वीयनृत्याङ्गनाम् । संभूय मिक्षित्वा ।

१. प्रत्यवायनिवर्तनैः. २. अक्रमणैः. ३. योग्या. ४. रसधान. ५. उपवृंहणैः. ६. चाभ्यरानि.
७. वृद्धतमाय.

शतमस्ति हस्तिनां पञ्चशतानि च ते । तदावां संभूय भुरलेशं वीरसेन-
 मृषीकेक्षमेकवीरं कोक्कणपतिं कुमारगुप्तं नासिक्यनाथं च नागपाल-
 मुपजपाव । ते चावश्यमस्याविनयमसहमाना अस्मन्मतेनैवोपावर्तेरन् ।
 अयं च वानवास्यः प्रियं मे मित्रम् । अमुनैनं दुर्विनीतमग्रतो व्यतिषक्तं
 पृष्ठतः प्राहरेम । कोशवाहनं च विमज्ज्य गृह्णीमः' इति । हृष्टेन चामुना-
 ऽभ्युपेते विंशतिं वरांशुकानां पञ्चविंशतिं काञ्चनकुङ्कुमकम्बलानां
 प्राभृतीकृत्यासमुखेन तैः सामन्तैः संमन्त्र्य तानपि स्वमतावस्थापयत् ।
 उत्तरेद्युस्तेषां सामन्तानां वानवास्यस्य चानन्तवर्मा नयद्वेषाढामिषत्व-
 मगमत् । वसन्तमानुश्च तत्कोशवाहनमवशीर्णमात्मधिष्ठिनमेव कृत्वा
 यथाबलं च विमज्ज्य गृह्णीत । युष्मदनुज्ञया येन केनचिदंशेनाहं तु-
 ष्यामि' इति शाठ्यात्सर्वानुवर्ती तेनैवामिषेण निमिचीकृतेनोत्पादित-
 कलहः सर्वसामन्तानध्वंसयत् । तदीयं च सर्वस्वं स्वयमेवाग्रसत् । वान-
 वास्यं केनचिदंशेनानुगृह्य प्रत्यावृत्य सर्वमनन्तवर्मराज्यमात्मसादकरोत् ।

अस्मिन्श्चान्तरे मन्त्रिवृद्धो वसुरक्षितः कैश्चिन्मौलैः संभूय बालमेनं
 मास्करवर्माणमस्यैव ज्यायसीं मगिनीं त्रयोदशवर्षा मञ्जुवादिनीमनयोश्च
 मातरं महादेवीं वसुंधरामादायापसपेन्नापदोऽस्या भावितया दाहज्वरेण
 देहमजहात् । अस्मादृशैर्मित्रैस्तु नीत्वा माहिष्मतीं मर्तृद्वैमातुराय
 भ्रात्रे मित्रवर्मणे सापत्या देवी दर्शिताऽभूत् । तां चायामनार्योऽसाक्यथा-
 ऽभ्यमन्यत । निर्भर्त्सितश्च तया 'सुतमियमखण्डचारित्रा राज्याहं
 चिकीर्षति' इति नैर्घृण्यात्तमेन बालमजिघांसीत् । इदं तु ज्ञात्वा देव्या-
 ऽहमाज्ञप्तः—'तात् नाडीजङ्घ जीवताऽनेनार्भकेण यत्र कचिदवधार्य

व्यतिषक्तं युद्धव्यापृतम् । वरांशुकानि बहुधृत्यवज्राणि । प्राभृतीकृत्योपायनीकृत्य ।
 आसाः विशस्ताः । हितेषिण इत्यर्थः । नयद्वेषास्त्रीतिमार्गाननुसरणात् । अवशीर्णे विष्व-
 स्तम् । यथाबलं स्वस्वबलानुरूपम् । अमिषेण प्रलोभनद्रव्येण । अस्मिज्जिति । मौलैः
 कुलक्रमागतैः प्रवानपुरुषैः । अपसर्पिणिर्नैच्छन् । द्वैमातुराय सापसन्भ्रात्र इत्यर्थः ।
 द्वयोर्मित्रोरप्यर्थः द्वैमातुरः । 'मातुर्धर्मश्चासंभ्रपूर्वायाः' इति अपि उक्तं
 रपरत्वं च । अखण्डचारित्राऽअत्रचारित्रा सतीत्यर्थः । राज्याहं राज्याधिकारिणम् ।

१ कृषीके०. २ उपजपावः. ३ परश्च. ४ यथाप्रयासं यथाबलम्. ५ निमिचीकृत्य.
 ६ अपसरे. ७ अस्मन्मित्रैस्तु. ८ अजिघांसत्. ९ अवस्थाप्य.

जीव । जीवेयं चेदहमप्येनमनुसरिष्यामि । ज्ञापय मां क्षेमप्रवृत्तः स्व-
 वार्ताम्' इति । अहं तु संकुले राजकुले कथंचिदेनं निर्गमय्य विन्ध्याटवीं
 व्यगाहिषि । पादचारदुःखितं चैनमाश्वासयितुं घोषे कचिदहानि कानिचि-
 द्विश्रमय्य तत्रापि राजपुरुषसंपातमीतो दूराध्वमपासरम् । तत्रास्य दारुण-
 पिपासापीडितस्य वारि दातुकामः कूपेऽस्मिन्नपश्रय्य पतितस्त्वयैवमनु-
 गृहीतः । त्वमेवास्यातः शरणमेधि विशरणस्य राजसूनोः' इत्यञ्जलि-
 मबध्नात् । 'किमीयां जात्याऽस्य माता' इत्यनुयुक्ते मयाऽमुनोक्तम्—
 'पाटलिपुत्रस्य वणिजो वैश्रवणस्य दुहितरि सागरदत्तायां कोसले-
 न्द्रात्कुसुमधन्वतोऽस्य माता जाता' इति । 'यद्येवमेतन्मातुर्मत्पितुश्चैको
 मातामहः' इति सस्नेहं तमहं सस्वजे । वृद्धेनोक्तम्—'सिन्धुदत्ता-
 पुत्राणां कतमस्ते पिता' इति । 'सुश्रुतः' इत्युक्ते सोऽन्यदुच्यते ।
 अहं तु 'तं नैयावल्लिप्तमश्मकेन्द्रं नयेनैवोन्मूल्य बालमेनं पित्र्ये पदे
 प्रतिष्ठापयेयम्' इति प्रतिज्ञाय 'कथमस्यैनां क्षुब्धं क्षपयेयम्' इत्यचि-
 तन्यम् । तावदापतितौ च कस्यापि व्याधस्य त्रीनिष्वनतित्य द्वौ मृगौ
 स च व्याधः । तस्य हस्तादवशिष्टमिषुद्वयं कोदण्डं चाक्षिप्या-
 विध्यम् । एकः सपत्राकृतोऽन्यश्च निष्पत्राकृतोऽपतत् । तं चैकं मृगं
 दत्त्वा मृगयवे, अन्यस्यापलोमत्वनः क्लोमापोऽपि निष्कुलाकृत्य विकृ-
 त्योर्वास्थिग्रीवादीनि शूलाकृत्य दावाङ्गारेषु तप्तेनाभिषेण तयोरात्मनश्च

पादचारिणं चरणयामितम् । घोषे आभीरपक्षी स्यात्
 इत्यमरः । दूराध्वं दूरमार्गम् । पिपासा तृषा । विशरणस्य शरणराहितस्य । कत्येयं
 किमीया । पित्र्ये पदे पितुः स्थाने । सपत्राकृतः पत्रेण सह विद्धः । 'बाह्वे तु
 च्छन्द्रे पत्रम्' इति भागुरिः । 'सपत्रनिष्पत्रादतिव्यथने' इति बाच् । अन्यो
 द्वितीयो निष्पत्राकृतः । मृगयवे लुब्धकाय । अपलोम रोमशून्यम् । त्वन्वर्गमणः ।
 क्लोम मस्तिष्कम् । 'तिलकं क्लोम मस्तिष्कम्' इत्यमरः । निष्कुलाकृत्य
 निष्कोष्य । 'निष्कुलाग्निः कोषणे' इति डाच् । विकृत्य विच्छेद्य ।
 शूलाकृत्य शूले कृत्वा । शूलेन पानयित्वेत्यर्थः । 'शूलात्पाके' इति
 डाच् । दावाङ्गारेषु वनवह्निषु । तप्तेन भजितेन । आमिषेण मासेन ।

१ जीवेः । २ ० दुःखितं ; पादचारिणं । ३ दूराध्वमपसरन्नास्य । ४ किमीयोऽयमित्यनुयुक्ते ।
 ५ वनः । ६ दुर्नयाव । ७ अत्रापि । ८ एकम् ।

क्षुधमर्त्यतार्षम् । एतस्मिन्कर्मणि मत्सौष्ठवेनातिदृष्टं किरातमास्मि
पृष्ठवान्—‘ अपि जानासि माहिष्मतीवृत्तान्तम् ’ इति । असावाचष्ट—
‘ तत्र व्याघ्रत्वचो दृतीश्च विक्रीयाद्यैवागतः । किं न जानामि ।
प्रचण्डवर्मा नाम चण्डवर्मानुजो मित्रवर्मदुहितरं मञ्जुवादिनीं विलिप्सु-
रभ्येतीति तेनोत्सैवोत्तरा पुरी ’ इति । अथ कर्णे जीर्णमब्रवीत्—
‘ भूर्तो मित्रवर्मा दुहितरि सम्यक्प्रतिपत्त्या मातरं विश्वास्य तन्मुखेन
प्रत्याकृष्य बालकं जिघांसति । तत्प्रतिगत्य कुशलमस्य मद्वार्ता च
देव्यै रहो निवेद्य पुनः कुमारः शार्दूलमक्षित इति प्रकाशमाक्रोशनं
कार्यम् । स दुर्मतिरन्तःप्रीतो बहिर्दुःखं दर्शयन्देवीमनुनेष्यति ।
पुनस्त्वया तन्मुखेन स वाच्यः—‘ यदपेक्षया त्वन्मतमत्यक्रमिषं
सोऽपि बालः पापेन मे परलोकमगात् । अद्य तु त्वदादेशकारिण्येवा-
हम् ’ इति । स तथोक्तः प्रीतिं प्रतिपद्याभिपत्स्यति । पुनरनेन
वत्सनाभनाम्ना महाविषेण संनीयं तोयं तत्र मालां मज्जयित्वा तथा स
वक्षसि मुखे च हन्तव्यः । ‘ स एवायमसिप्रहारः पापीयसस्तव भवतु
यद्यस्मि पतिव्रता ’ इति । पुनरनेनागदेन संगमितेऽम्भसि तां मालां
मज्जयित्वा स्वदुहित्रे देया । मृते तु तस्मिन्तस्यां च निर्विकारायां
सत्यां सतीत्येवैनां प्रकृतयोऽनुवर्तिष्यन्ते । पुनः प्रचण्डवर्मणे संदे-
श्यम्—‘ अनायकमिदं राज्यम् । अनेनैव सह बालिकेयं स्वीकर्तव्या ’
इति । तावदावां कापालिकवेषच्छत्रौ देव्यैव दीयमानभिक्षौ पुरो

अत्यतार्षमतिक्रान्तवान् । व्याघ्रत्वचो व्याघ्रचर्माणि । दृतीश्चर्मपुटानि । ‘ दृतिमिद्य-
तनीयम्भक्षी चापि स्त्रियः समाः ’ इति कोशः । उत्सवोत्तरोत्सवपूर्णा । जीर्णं वृद्धम् ।
सम्यक्प्रतिपत्त्योचिताचरणेन । आक्रोशनमाक्षारणा । अभिपत्स्यत्यङ्गीकरिष्यति । वत्स-
नाभः । ‘ वचनाग ’ इति ख्यातः । संनीय संमिश्रय । तथा मालया । अगदेनौषधेन ।
तस्यां स्वदुहितरि । निर्विकारायां विकारशून्यायाम् । प्रकृतयः प्रजाः । संदेश्यम्
कथनीयमित्यर्थः । कापालिको व्रतधारी । पुरो बहिः । नगराद्वाहिरित्यर्थः

बहिरुपशमशानं वत्स्यावः । पुनरार्यप्रायान्पौरवृद्धानासाश्च मन्त्रिवृद्धान-
कान्ते ब्रवीतु देवी—‘स्वप्नेऽद्य मे देव्या विन्ध्यवासिन्या कृतः प्रसादः ।
अद्य चतुर्थेऽहनि प्रचण्डवर्मा मरिष्यति । पञ्चमेऽहनि रेवातटवर्तिनि
मद्भवने परीक्ष्य वैजन्यं जनेषु निर्गतेषु कपाटमुद्घाट्य त्वत्सुतेन सह
कोऽपि द्विजकुमारो निर्यास्यति । स राज्यमिदमनुपाल्य बालं ते प्रति-
ष्ठापयिष्यति । स खलु बालो मया व्याघ्रीरूपया तिरस्कृत्य स्थापितः ।
सा चेयं वत्सा मञ्जुवादिनी तस्य द्विजातिदारकस्य दारत्वेनैव कल्पिता’
इति । तदेतदतिरहस्यं युष्मास्वेव गुप्तं तिष्ठतु यावदेतदुपपत्स्यते’ इति ।
स सांप्रतमतिप्रीतः प्रयातोऽर्थश्चायं यथाचिन्तितमनुष्ठितोऽभूत् । प्रति-
दिशं च लोकवादः प्रासर्पत्—‘अहो माहात्म्यं पतिव्रतानाम् । असि-
प्रहार एक हि स मालाप्रहारस्तस्मिज्जातः । न शक्यमुपधियुक्तमेतत्क-
मेति वक्तुं यतस्तेदेव दत्तं दाम दुहित्रे स्तनमण्डनमेव तस्यै जातं, न
मृत्युः । योऽस्याः पतिव्रतायाः शासनमतिवर्तते स भस्मैव भवेत्’ इति ।

अथ महाव्रतिवेषेण मां च पुत्रं च भिक्षायै प्रविष्टौ दृष्ट्वा प्रस्तुत-
स्तनी प्रत्युत्थाय हर्षाकुलमब्रवीत्—‘भगवन्, अथमञ्जलिः ।
अनाथोऽयं जनोऽनुगृह्यताम् । अस्ति ममैकः स्वप्नः स किं सत्यो
न वा’ इति । मयोक्तम्—‘फलमस्याद्यैव द्रक्ष्यसि’ इति । ‘यद्येवं
बहु भागधेयमस्या वो दास्याः । स खल्वस्याः सानाथ्यशंसी स्वप्नः’

आर्यप्रायान् । श्रेष्ठानित्यर्थः । वैजन्यं विजनस्य भावम् । ‘विगतो जनता
जनसमूहो यस्मात् तस्य भावम्’ इति भूषणः । तिरस्कृत्य लोकलोचनत आच्छिद्य ।
द्विजातिदारकस्य वणिक्पुत्रस्य । दारत्वेन स्त्रीत्वेन । स जीर्णः नालीजङ्घः । सांप्रतं
तदा । प्रासर्पत्प्रसृतोऽभूत् । उपधिः कपटम् । दाम माला । स्तनमण्डनं कुचभूषणम् ।
शासनमाज्ञाम् । अतिवर्ततेऽतिश्रामति । व्रतमस्यास्तीति व्रती । प्रस्तुतस्तनी
प्रसरत्प्रस्तनी । हर्षाकुलं सहर्षम् । भागधेयं भाग्यम् । अस्या वो दास्याः । मञ्जु-
वादिन्याः इत्यर्थः । सानाथ्यशंसी सनाथस्य भावः सानाथ्यं तच्छतस्यसौ तथा ।

इति मद्दर्शनरागबद्धसाध्वसां मञ्जुवादिनीं प्रणमय्य, भूयोऽपि सा
हर्षगर्भमब्रूत—‘तच्चेन्मिथ्या सोऽयं सुष्मदीयो बालकपाली श्वो मया
निरोद्धव्यः’ इति । मयाऽपि सस्मितं मञ्जुवादिनीरागलीनदृष्टिलीढधैर्ये-
णाभिहितं ‘एवमस्तु’ इति । लब्धभैक्षो नालीजङ्घमाकार्य निर्गम्य ततश्च
तं चानुयान्तं शनैरपृच्छम्—‘कासावरूपायुः प्रथितः प्रचण्डवर्मा’ इति ।
सोऽब्रूत—‘राज्यमिदं ममेत्यपास्तशङ्को राजास्थानमण्डप एव तिष्ठ-
त्युपास्यमानः कुशीलवैः’ इति । ‘यद्येवमुद्याने तिष्ठ’ इति तं जरन्त-
मादिश्य तत्प्राकारैकपार्श्वे क्वचिच्छून्यमठिकायां मात्राः समवतार्य तद्र-
क्षणनियुक्तराजपुत्रः कृतकुशीलवेषलीलः प्रचण्डवर्माणमेत्यान्वरञ्ज-
यम् । अनुरजितातपे तु समये जनसमाजज्ञानोपयोगीनि संहृत्य
नृत्यगीतनानारुदितानि हस्तचक्रमणमूर्ध्वपादालातपादापीडवृश्चिकमकर-
लङ्घनादीनि मत्स्योद्वर्तनादीनि च करणानि पुनरादायादाय आ-

मद्दर्शनरागेण बद्धं साध्वसं ययेति सा ताम् । मञ्जुवादिनीम् । ‘मञ्जु मञ्जुलम्’
इत्यमरः । वदति सा वादिनी ताम् । प्रणमय्य । नमस्कारं कारयिष्वेत्यर्थः । सस्मितं
सहासमभिहितम् । रागलीना या दृष्टिस्तया लीढमास्वादितं धैर्यं यस्य तेन । लब्ध-
भैक्षो लब्धा प्राप्ता भिक्षा येनेति । ‘भिक्षादिभ्योऽण्’ । नालीजङ्घमेतन्नामानम् ।
आकार्याह्वय । अनुयान्तं पश्चादनुवर्तमानम् । आस्थानमण्डपे सभामण्डपे । कुशीलवै-
र्गायकैः । ‘गायकास्तु कुशीलवाः’ इति वैजयन्ती । जरन्तं जायन्तम् । ‘प्राकारो वरणः
सालः’ इत्यमरः । अत्यो मठो मठिका । मात्राः परिच्छदादीन् । ‘मात्रा परिच्छदे-
ऽल्पेऽश्वे’ इति वैजयन्ती । तद्रक्षणे मात्रारक्षणे । जनसमाजस्य लोकसङ्घस्य ज्ञानोप-
योगीनि । नृत्यं नर्तनम् । गीतं गानम् । नानारुदितानि रौदनशब्दानुकरणानि । हस्तयो-
धंक्रमणमितस्ततः प्रसारणम् । अमणं वा । ऊर्ध्वपादमालातपादम् । ‘कराभ्यामवर्णा
स्पृष्ट्वा मूर्धानं भ्रामयेन्मुहुः । उत्तानीकृत्य चरणादूर्ध्वपादं तदुच्यते ॥’ इति नृत्याध्याये
भरतः । ‘उद्वृत्यैकं तु चरणमन्यं कृत्वेव कुञ्चितम् । नृत्यत्यनुमते तिर्यक्कलालातकमेव
च ॥’ इत्यपि तत्रैव । वृश्चिकलङ्घनं मकरलङ्घनं चेति । द्वन्द्वान्ते श्रूयमाणं पदं
प्रत्येकं संबध्यते’ इति न्यायात् । मत्स्योद्वर्तनानि मीनवाट्टिलसितानि । आदायादायेति

सन्नवर्तिनां क्षुरिकास्तामिरूपहितवर्ष्मा चित्रदुष्कराणि करणानि
 श्येनपातोःक्रोशपातादीनि दर्शयन् विंशतिचापान्तरालावस्थितस्य
 प्रचण्डवर्मणश्क्षुरिकयैकया प्रत्युरसं प्रहृत्य 'जीव्याद्वर्षसहस्रं
 वसन्तमानुः' इत्यभिगर्जन् मद्गात्रमुत्कर्तुमुद्यतासेः कस्यापि चारभटस्य
 पीवरांसबाहुशिखरमाक्रम्य तावतैव तं विचेतीकुर्वन्नाकुलं च लोक-
 मुष्णक्षुर्कुर्वन् द्विपुरुषोच्छिन्नं प्राकारमत्यलङ्घयम् । अवप्लुत्य चोपवने
 'मदनुपातिनामेष पन्था दृश्यते' इति ब्रुवाण एव नालीजङ्घसमीकृत-
 सैकतास्पष्टपादन्यासया तमालवीड्या चानुप्राकारं प्राचा प्रतिप्रधावितः
 पुनर्वाचोञ्चितेष्टकचितत्वादलक्ष्यपातेन प्रद्रुत्य लङ्घितप्राकारवप्रखात-
 वलयस्तस्यां शून्यमठिकायां तूर्णमेव प्रविश्य प्रतिमुक्तपूर्ववेषः सह
 कुमारेण मत्कर्मतुमुलराजद्वारि दुःखलब्धवर्त्मा श्मशानोद्देशमभ्यगाम् ।
 प्रागेव तस्मिन्दुर्गागृहे प्रतिमाविष्ठान एव मया कृतं भग्नपार्श्वस्थैर्यस्थूल-
 प्रस्तरस्थगितबाह्यद्वारं बिलम् ।

विश्वासद्योतनार्थं द्विरुक्तिः । क्षुरिकाः शस्त्राणि । उपहितवर्ष्मा संयुक्तदेहः । 'आच्छिन्न-
 शरीरः' इति भूषणा । 'वर्ष्म विप्रहः' इत्यमरः । श्येनपातः । 'परिक्रम्यान्तरिक्षेण संप्रा-
 प्योच्चैरदृश्यताम् । आकस्मिकाभिपातेन श्येनपात इतीरितः ॥' इति । उक्रोशपातः
 कुरुरपातः । 'उक्रोशकुरुरौ समौ' इत्यमरः । चापः । प्रसारितबाहुद्वयप्रमाणं चाप
 इत्युच्यते । भाषया 'वाव' इति प्रसिद्धिः । मद्गात्रं मच्छरीरम् । उत्कर्तुं श्रोतिषुम् ।
 उद्यतासेरुर्ध्वाकृतवङ्गस्य । चारभटस्य चारश्चासौ भटश्चेति व्युत्पत्तिः । 'भटश्चारभटो
 मतः' इति इलायुधः । पीवरांसं मांसलक्ष्यम् । विचेतीकुर्वन्त्यत्र 'अहर्मेनबभूवुः—' इति
 सलोपः । द्विपुरुषोच्छिन्नं पुरुषद्वयप्रमाणम् । अवप्लुत्योद्गीय । सैकतं सिकतामयम् ।
 अस्पष्टपादन्यासया न स्पष्टः पादन्यासश्चरणपातो यस्यामिति । तमालवीड्या तमाल-
 पङ्क्या । अवाचोञ्चितेष्टका उष्णीचबदेष्टकाः । प्रतिमुक्तः संबद्धः पूर्ववेषो येन ।
 'अमुक्तं प्रतिमुक्तं च दिनद्वं चापिनद्वयत्' इति लघुदी० । 'तुमुलो व्याकुलरवः' इति
 महीपः । प्रस्तरः पाषाणः । 'पाषाणप्रस्तरप्रावोपलाशमानः शिला दृषत् ।' इत्यमरः ।
 अथोति । गलति । गच्छतीत्यर्थः । वर्षवरः । 'वण्डो वर्षवरः' इत्यमरः ।

अथ गलति मध्यरात्रे वर्षवरोपनीतमहार्हरत्नभूषणपट्टनिवसनौ तद्विलमावां प्रविश्य तूष्णीमतिष्ठाव । देवी तु पूर्वैद्युरेव ययार्हमग्नि-
संस्कारं मालवाय दत्त्वा प्रचण्डवर्मणे, चण्डवर्मणे च तामवस्थामश्म-
केन्द्रोपधिकृतामेव संदिश्य उत्तरेद्युः प्रत्युषस्येव पूर्वसंकेतितपौरा-
मात्यसामन्तवृद्धैः सहाभ्येत्य मगवतीमर्चयित्वा सर्वजनप्रत्यक्षं परी-
क्षितकुक्षिवैजन्यं तद्भवनं विधाय दत्तदृष्टिः सह जनेन स्थित्वा पटी-
यांसं पटहशब्दमकारयत् । अणुतररन्ध्रप्रविष्टेन तेन नादेनाहं दत्त-
संज्ञः शिरसैवोत्क्षिप्य सप्रतिमं लोहपादपीठमंसलपुरुषप्रयत्नदुश्चल-
मुमयकरविधृतैकपार्श्वमेकतो निवेश्य निरगमम् । निरगमयं च कुमा-
रम् । अथ यथापूर्वमर्पयित्वा दुर्गामुद्घाटितकपाटः प्रत्यक्षीभूय प्रत्यय-
दृष्टदृष्टि स्पष्टरोमाञ्चमुद्यताञ्जलि रूढविस्मयं च प्रेणिपतन्तीः प्रकृती-
रभ्यधासु—‘ इत्थं देवी विन्ध्यवासिनी मन्मुखेन युष्मानाज्ञापयति—
‘ स एष राजसूनुरापन्नो मया सकृपया शार्दूलरूपेण तिरस्कृत्याद्य बो-
दत्तः । तमेनमद्यप्रभृति मत्पुत्रतयाऽमन्दमातृपक्ष इति परिगृह्णन्तु
भवन्तः । ’ अपि च दुर्घटकूटकोटिघटनापाटवप्रकटशाठ्यनिष्ठुराश्मकघट-
घटनात्मानं मां मन्यध्वमस्य रक्षितारम् । रक्षानिवेशश्चास्य स्वसंयं
सुभ्रूम्यनुज्ञाता मह्यमार्यया ’ इति । श्रुत्वैतत् ‘ अहो माग्यवान्मोजवशो
यस्य त्वमार्यादत्तो नाथः ’ इत्यप्रीयन्त प्रकृतयः । सा तु वाचामगोचरां

तेनोपनीतानि महार्हाणि महामूल्यानि रत्नभूषणानि पट्टनिवसनानि पट्टवस्त्राणि च
ययोस्तौ । पूर्वैद्युः पूर्वदिवसे । प्रत्युषसि प्रातःकाले । वैजन्यं विजनस्य भावस्तथा ।
पटीयांसं श्रेष्ठम् । पटहशब्द दुन्दुभिधनिम् । अंसलपुरुषः मांसलपुरुषः । ‘ बलवान्मा-
सलोऽसलः ’ इत्यमरः । ‘ वत्सासाभ्यां कामबले ’ इति लच् । प्रत्ययः साक्षात्कारः ।
दृष्टा हर्षं प्राप्ता दृष्टिर्यत्रेति । प्रकृतीः प्रजाः । तिरस्कृत्यान्तर्धाय । अमन्दो बलवान् ।
मन्दो दुर्भोग्यो मातृपक्षो यस्य । दुर्घटं घटनाशक्यं यत् कूटं कपटं तस्य कोटिरग्रं
संख्या वा तस्याः घटना योजना तस्यां पाटवं कौशलं तेन प्रकटं सुभ्यक्तं यच्छाठ्यं
तेन निष्ठुरोऽश्मक एव घटस्तस्य घटनो चालयिता आत्मा यस्य । निवेशः वेतनम् ।
‘ निवेशस्तु पुमान्भोगे वेतने ’ इति मेदिनी । अप्रीयन्त प्रीताः । अगो रामविषयाम् ।

हर्षावस्थामस्पृशन्मे श्वश्रूः । तदहरेव च यथावदग्राहयन्मञ्जुवादिनी-
पाणिपल्लवम् । प्रपन्नायां च यामिन्यां सम्यगेव बिलं प्रत्यपूरयम् ।
अलङ्घ्यरन्ध्रश्च लोको नष्टमुष्टिचिन्तादिकथनैरभ्युपायान्तरप्रयुक्तैर्दिव्यांश-
तामेव मम समर्थयमानो मैदाज्ञां नात्यवर्तत । राजपुत्रस्यार्यापुत्र इति
प्रभावहेतुः प्रसिद्धिरासीत् । तं च गुणवत्यहनि मद्राकृतमुपनाय्य
पुरोहितेन पाठयन्तीति राजकार्याभ्यन्वतिष्ठम् । अचिन्तयं च—
'राज्यं नाम शक्तित्रयायत्तम् । शक्तयश्च मन्त्रप्रभावोत्साहाः पर-
स्परानुगृहीताः कृत्येषु क्रमन्ते । मन्त्रेण हि विनिश्चयोऽर्थानां, प्रभावेण
प्रारम्भः, उत्साहेन निर्वहणम् । अतः पञ्चाङ्गमन्त्रमूलो द्विरूपप्रभाव-
स्कन्धश्चतुर्गुणोत्साहविटपो द्विसप्ततिप्रकृतिपत्रः षड्गुणकिसलयः शक्ति-
सिद्धिपुष्पफलश्च नयवनस्पतिर्नेतुरुपकरोति । स चायमनेकाधि-
करणत्वादसहायेन दुरुपजीव्यः । यस्त्वयमार्यकेतुर्नाम मित्रवर्ममन्त्री
स कोसलाभिजनत्वात्कुमारमातृपक्षो मन्त्रिगुणैश्च युक्तः तन्मतिमव-
मत्यैव ध्वस्तो मित्रवर्मा, स चेन्नृगवः पेशलम्' इति । अथ नालीजङ्घं

दिव्यांशतां दिवि भवा दिव्यास्तेषामंशस्तस्य भावस्तप्ता ताम् । आर्षापुत्र इति
भवानीपुत्र इति । भद्राङ्कतं कृतकल्याणश्मश्रुम् । उपनाय्योपनयनं कारयित्वा ।
राज्यमिति । शक्तित्रयायत्तं शक्ति याधीनम् । परस्परानुगृहीता अन्योन्य-
कृतसहायाः । पञ्चाङ्गमन्त्रमूलः । 'सहायाः साधनोपाया विभागो देशकालयोः ।
विपत्तेश्च प्रतीकारः सिद्धिः पञ्चाङ्गमुच्यते ॥' इति कामन्दकः । द्विरूपप्रभावो-
ऽर्थानां पुष्पाणां च समृद्धिः । 'स प्रभावः प्रतापश्च यत्तेजः कोषदण्डग्रम्' इत्यमरः ।
स स्कन्धः शाखा यस्य । चतुर्गुणो य उत्साहः स एव विटपाः शाखाः यस्य । द्विसप्तति-
प्रकृतयः प्रजाः पत्राणि यस्येति सः । षड्गुणाः 'संधिर्ना विप्रहो यान्मासनं
द्वेषताश्रयः इत्युक्ताः ।' ते किसलयानि यस्येति सः । शक्तिसिद्धिपुष्पफलम् । शक्तित्रयं
पुष्पं सिद्धित्रयं च फलमिति । 'षड्गुणाः शक्तयस्तिष्ठः सिद्धयश्चोदयात्म्यः ।' इति ।
नय एव वनस्पतिर्नीतितरुः । अनेकाधिकरणत्वादेकप्रकारत्वात् । असहायेन सहाय-
हीनेन । दुरुपजीव्यो दुःखेनोपजीवितुं शक्यः । कोसलाभिजनत्वात्कोसलवंशत्वात् ।
'सेततिर्गोत्रजननकुलान्यभिजन्मन्वयौ ।' इत्यमरः । मन्त्रिगुणैः प्रधानगणैः ।

रहस्यशिक्षयम्—‘ तात आर्यमार्यकेतुमेकान्ते ब्रूहि—‘को न्वेष माया-
पुरुषो य इमां राज्यलक्ष्मीमनुभवति । स चायमस्मद्बालो भुजङ्गेनाभुना
परिगृहीतः । किमुद्दीर्येत ग्रस्येत वा ’ इति । स यद्वदिष्यति तदस्मि
बोध्यः’ इति । सोऽन्यदैवं मामावेदयत्—‘ मुहुरुपास्य प्राभृतौ प्रवर्त्य
चित्राः कथाः संवाह्य पाणिपादमतिविस्त्रम्भदत्तक्षणं तमप्राप्तं त्वदुप-
दिष्टेन नयेन । सोऽप्येवमकथयत्—‘ भद्र मैवं वादीः । अभिजनस्य
शुद्धिदर्शनमसाधारणं बुद्धिनैपुण्यमतिमानुषं प्राणबलपरिमाणमौदा-
र्यमत्याश्चर्यमस्त्रकौशलमनल्पं शिल्पज्ञानमनुग्रहार्द्रं चेतस्तेजश्चाप्यवि-
षह्यमभ्यमित्रिणमित्यास्मिन्नेव संनिपातिनो गुणाः, येऽन्यत्रैकैकशोऽपि
दुर्लभाः । द्विषतामेष चिरबिल्वद्रुमः प्रह्वाना तु चन्दनतरुस्तमुद्धृत्य नीति-
ज्ञमन्यमश्मकमिमं च राजपुत्रमनेन पित्र्ये पदे प्रतिष्ठितमेव विद्धि ।
नात्र संशयः कार्यः ’ इति । तच्चापि श्रुत्वा भूयोभूयश्चोपधाभिर्विशोध्य
तं मे मतिसहायमकरवम् । तत्सखश्च सत्यशौचयुक्तानमात्यान्वि-
विष्वज्जनानांश्च गूढपुरुषानुदपादयम् । तेभ्यश्चोपलभ्य लुब्धसमृ-
द्धमत्युत्तिक्तमविधेयप्रायं च प्रकृतिमण्डलमलुब्धतामभिरूपापयन्

भवमत्यावगणय्य । पेशलं सुन्दरम् । तातेति । न्विति वितर्के । भुजङ्गेन सर्पेण । उद्दीर्येत
त्यज्येतेत्यर्थः । ग्रस्येत वेति भक्षयिष्यति वा । उपास्य सेवित्वा । प्राभृतैरुपायनैः ।
संवाह्य । ‘ संवाहनं पुरस्कारः ’ इति । विस्त्रम्भो विश्वासः तेन दत्तः क्षणो यस्य येन वा ।
भद्र । कल्याणेति संबोधनम् । अभिजनस्य कुलस्य । असाधारणम् । महदित्यर्थः ।
अतिमानुषं मानुषमतिक्रम्य वर्तत इति । अपरिमाणं परिमाणरहितम् । अस्त्र-
कौशलमस्त्रकुशलता । शिल्पज्ञानं रचनाज्ञानम् । अविषह्यं सोढुमशक्यम् ।
अभ्यमित्रिणममित्रान् शत्रून्भिमुखमलं गच्छतीति तथा । ‘ अभ्यमित्राच्छ च ’
इति चकाराब्धः । संनिपातिन एकत्रावस्थिताः । चिरबिल्वद्रुमो विषद्रुमः । प्रह्वाना
नम्राणाम् । अनुरागवतामित्यर्थः । पित्र्यं पितुरिदम् । भूयोभूयो वारंवारम् । उपधाभिः ।
‘ उपधा धर्मोद्यैत्यरीक्षणम् ’ इत्यमरः । तस्य सखा तत्सखः । ‘ राजाहःसखि-
भ्यष्टच् ’ इति टच् । सत्यं सत्यप्रतिज्ञानम् । शौचं शुद्धिः । गूढपुरुषान्गुप्त-
सेवकान् । अभिरूपापयन्प्रकटीकुर्वन् । नास्तिकाभ्यास्तिक्यशुक्तान् । कण्टकान्निपून् ।

धार्मिकत्वमुद्भावयन् नास्तिकान्कदर्थयन् कण्टकान्विशोधयन् अमित्रोप-
घारैपन्नन् चातुर्वर्ण्यं च स्वधर्मकर्मसु स्थापयन् अभिसमाहरेयमर्थान् ।
अर्थमूला हि दण्डविशिष्टकर्मरिम्माः । न चान्यदस्ति पापिष्ठं तत्र दौर्ब-
ल्यात् । इत्याकलय्य योगानन्वतिष्ठम् ।

इति श्रीहर्षेणः कृतौ दशकुमारचरिते विश्रुतचरितं नामाष्टम उच्छ्वासः ।

उत्तरपीठिका ।

व्यचिन्तयं च—‘ सर्वोऽप्यतिशूरः सेवकवर्गो मयि तथाऽनुरक्तो
यथाऽऽज्ञया जीवितमपि तृणाय मन्यते । राज्यद्वितयसैन्यसामग्र्या च
नाहमश्मकेशाद्वसन्तमानोर्न्यूनो नीत्याविष्टश्च । अतो वसन्तमानुं
पराजित्य विदर्माधिपतेरनन्तवर्मणस्तनयं भास्करवर्माणं पित्र्ये पदे
स्थापयितुमलमस्मि । ‘ अयं च राजसूनुर्मत्रान्या पुत्रत्वेन परिकल्पितः ।
अहं चास्य साहाय्ये नियुक्तः ’ इति सर्वत्र किंवदन्ती संजाताऽस्ति ।
अद्यापि चैतन्मत्कपटकृत्यं न केनापि विदितम्, अत्रस्थाश्च
अस्मिन् भास्करवर्माणि राजतनये ‘ अयमस्मत्स्वामिनोऽनन्तवर्मणः
पुत्रो भवान्याः प्रसादादेतद्राज्यमवाप्स्यति ’ इति बद्धाशा
वर्तन्ते । अश्मकेशसैन्यं च राजसूनोभवानीसाहाय्यं वि-

उपधीः कूटप्रयोगान् । चातुर्वर्ण्यं चतुर्णां वर्णानां ब्राह्मणादीनां समाहारश्चातु-
र्वर्ण्यम् । अर्थमूला अर्थाधीनाः । दौर्बल्याद् दुर्बलस्य भावस्तेन । आकलय्य ।
मनसि कृत्येत्यर्थः । योगान्विविधोपायान् । ‘ योगो युक्तौ च संगत्यां कामेणालभ्य-
लाभयोः । देहदाढ्ये प्रयोगे च विष्कम्भादौ तथाऽऽत्मनि ॥ उपाये भेषजे किंद्भिर्दृष्टि-
संहने घने । विश्रवधघातिनि ध्याने युक्तिन्याये च योजने ॥ ’ इति महीपः ।

इति श्रीमत्कवीन्द्राचार्यसरस्वतीकृतायां दशकुमारचरित-
व्याख्यायां पदचन्द्रिकाभिधायी विश्रुतचरितं नामाष्टम उच्छ्वासः ।

तृणाय मन्यते विगणयति । स्वांशुभिरपि मत्प्रियं कर्तुमिच्छतीत्यर्थः । राज्य-
द्वितयस्य मित्रवर्मप्रचण्डवर्मराज्ययोः । नीत्याविष्टो नीत्यनुसंधानपरः । किंवदन्ती

दित्वा 'दैव्याः शक्तेः पुरो न बलवती मानवी शक्तिः' इत्यस्माभि-
विग्रहे चलचित्तमिवोपलक्ष्यते । अत्रत्याश्च मौलाः प्रकृतयः प्रथम-
मेव राजसुताभ्युदयाभिलाषिण्य इदानीं च पुनर्मया दानमाना-
द्यावर्जनेन विश्वासिता विशेषेण राजपुत्रमेवामिकाङ्क्षन्ति । अश्मके-
न्द्रान्तरङ्गाश्च भृत्या मदीयैर्विश्वास्यतमैः पुरुषैः प्रभूतां प्रीति-
मुत्पाद्य मदाज्ञया रहसीत्युपजप्ताः—'यूयमस्मान्मित्राणि, अतो-
ऽस्माकं शुभोदकं वचो वाच्यमेव । अत्र भवान्या राजसूनोः
साहाय्यकाय विश्रुतं विश्रुतं नियुज्य तद्वस्तेनाश्मकेन्द्रस्य वसन्त-
मानोस्तत्पक्षे स्थित्वा ये चानेन सह योत्स्यन्ते तेषामप्यन्तका-
तिथिभवनम् । यावदश्मकेन्द्रेण स जन्यवृत्तिर्न जातस्तावदेन-
मनन्तवर्मतनयं मास्करवर्माणमनुसरिष्यथ । स वीतभयो भू-
यसीं प्रवृत्तिमासाद्य सपरिजनः सुखेन निवत्स्यति न चेद्भवानी-
त्रिशूलवश्यो भविष्यति । भवान्या च ममेत्याज्ञप्तमस्ति यदेकवारं
सर्वेषां कथय । अतोऽस्माकं युष्माभिः सह मैत्रीमवबुध्यास्म-
न्मुखेन सर्वेभ्यो वार्तम् ।' इत्याकर्ण्य तेऽश्मकेन्द्रान्तरङ्ग-
भृत्या राजसूनोर्भवानीवरं विदित्वा पूर्वमेव भिन्नमनस आसन् ।
विशेषतश्च मदीयमिति वचनं श्रुत्वा ते सर्वेऽपि मद्वशे समभवन् ।
एतं सर्वमपि वृत्तान्तमवबुध्याश्मकेशेन व्यचिन्ति—'यद्राजसूनोर्मौलाः
प्रजास्ताः सर्वा अप्येनमेव प्रभुममिलषन्ति । मदीयश्च बाह्य
आभ्यन्तरो भृत्यवर्गो भिन्नमना इव लक्ष्यते । एवं यद्यहं क्षमामव-
लम्ब्य गृह एव स्थास्यामि तत उत्पन्नोपजापं स्वराज्यमपि परित्रातुं
न शक्यामि । अतो यावता भिन्नचित्तेन मदवबोधकं प्रकटयता

जनश्रुतिः । मौला मूलाद् विदर्भनगरादित्यर्थः आगताः । आवर्जनेन दानेनाभि-
मुखीकरणेन वा । अन्तरङ्गा विश्वासपात्राणि । उपजप्ताः कृतोपजापाः । शुभोदकं
कल्याणोत्तरफलम् । विश्रुतं दत्तम् । विश्रुतं तदाख्यम् । जन्यवृत्तिः युद्धयापारो-
यतः । स इति—युष्माकं मध्ये इति शेषः । प्रशस्तिं गौरवं संप्रदाहं वा । क्षमा
उपेक्षा । उत्पन्नोपजापं जातभेदम् । मदवबोधकं मद्युद्धनिश्चयावबोधकम् ।

मद्वलेन सह मिथोवचनं न संजातं तावतैव तेन साकं विग्रहं
 रचयामि । इत्येवं विहिते सोऽवश्यं मदग्रे क्षणमवस्थास्यति ' इति
 निश्चित्यान्यायेन परराज्यक्रमणपातकप्रेरितः ससैन्यो मृत्युमुखमिवा-
 स्मत्सैन्यमभ्ययात् । तमभ्यायान्तं विदित्वा राजपुत्रः पुरोऽभवत् ।
 अतोऽश्मकेन्द्रमेव तुरगाधिरूढो यान्तमभ्यसरम् । तावत्सर्वा एव
 तत्सेना 'यदयमेतावतोऽपरिमितस्यास्मत्सैन्यस्योपर्येक एवाभ्यागच्छति
 तत्र भवानीवर एवासाधारणं कारणं, नान्यत् ' इति निश्चित्यालेख्य-
 लिखितेवावस्थिता । ततो मयाऽभिगम्य संगराय समाहूतो वसन्तमानुः
 समेत्य मामसिप्रहारेण दृढमभ्यहन् । अहं च शिक्षाविशेषविफलित
 तदसिप्रहारः प्रतिप्रहारेण तं प्रहत्यावकृतमश्मकेन्द्रशिरोऽवनौ विनिमात्य
 तत्सैनिकानवदम्—' अतः परमपि ये युयुत्सवो भवन्ति ते समेत्य
 मया युध्यन्ताम् । न चेद्राजतनयचरणप्रणामं विधाय तदीयाः सन्तः
 स्वस्ववृत्युपभोगपूर्वकं निजान्निजानधिकाराग्निःशङ्कं परिपालयन्तः
 सुखेनावतिष्ठन्तु ' इति । मद्वचनश्रवणानन्तरं सर्वेऽप्यश्मकेन्द्रसेवकाः
 स्वस्ववाहनात्सहसाऽवतीर्य राजसूनुमानभ्य तद्वशवर्तिनः समभवन् ।
 ततोऽहं तदश्मकेन्द्रराज्यं राजसूनुसाद्विधाय तद्वक्षणार्थं मौलान्स्वान-
 धिकारिणो नियुज्यात्मीमूतेनाश्मकेन्द्रसैन्येन च साकं विदर्मानभ्येत्य
 राजधान्यां तं राजतनयं भास्करवर्माणमभिषिच्य पित्रे पदे न्यवेशयम् ।

एकदा च मात्रा वसुमत्या सहावस्थितं तं राजानं व्यजिज्ञ-
 पम्—' मयैकस्य कार्यस्यारम्भश्चिकीर्षितोऽस्ति । स यावन्न
 सिध्यति तावन्मया न कुत्राप्येकत्रावस्थातुं शक्यम् । अत इयं
 मद्भार्या त्वद्भगिनी मञ्जुवादिनी कियन्त्यहानि युष्मदन्तिकमेव
 तिष्ठतु । अहं च यावदिष्टजनोपलभ्यं कियन्तमप्यनेहसं भुवं

क्षणं न महान्तं कालम् । आलेख्यलिखिता चित्रन्यस्ता । शिक्षा अन्नकौशलम् । विफ-
 लितः प्रव्रष्टव्यः कृतः । तदीयास्तदनुयायिनः । वृत्तिर्जीवनसाधनम् । तद्वशवर्तिनस्त-
 दच्छानुवर्तिनः । राजसूनुसाक्षात्करणेन तदधीनम् । चिकीर्षितः कर्तुमिष्टः ।
 उपलभ्यः प्राप्तिः । अनेहसं कालम् । ' कालो दिष्टोऽप्यनेहाऽपि ' इत्यमरः ।

विभ्रम्य तमासाद्य पुनरत्र समेष्यामि । ' इत्याकर्ण्य मात्राऽनुमतेन राज्ञाऽहमगादि—' यदेतदस्माकमेतद्राज्योपलम्भलक्षणस्यैतावतोऽभ्युदय-
स्यासाधारणो हेतुर्भवानेव । भवन्तं विना क्षणमप्यस्माभिरियं राज्यधूर्नं
निर्वाह्या । अतः किमेवं वक्ति मवान् । ' इत्याकर्ण्य मया प्रत्यवादि—
' युष्माभिरयं चिन्तालवोऽपि न चित्ते चिन्तनीयः । युष्मद्वृहे यः
सचिवरत्नमार्यकेतुरस्ति स ईदृग्विधानामनेकेषां राज्यानां धुरमुद्रोदु-
शक्तः । ततस्तं तत्र नियुज्याहं गमिष्यामि ' इत्यादिवचनसंदोहैः
प्रलोभितोऽपि सजननीको नृपोऽनेकैराग्रहैर्मी कियन्तमपि कालं प्रयाणोप-
क्रमाभ्यवर्तयत् । उत्कळाधिपतेः प्रचण्डवर्मणो राज्यं मह्यं प्रादात् ।
अहं च तद्राज्यमात्मसात्कृत्वा राजानमामन्त्र्य यावत्त्वदन्वेषणाय
प्रयाणोपक्रमं करोमि तावदेवाङ्गनाथेन सिंहवर्मणा स्वसाहाय्यायाका-
रितोऽत्र समागतः पूर्वपुण्यविपाकात्स्वामिना समगंसि । '

ततस्ते तत्र संगता अपहारवर्मोपहारवर्मार्थपालप्रमतिमित्रगुप्तमन्त्र-
गुप्तविश्रुताः कुमाराः पाटलिपुरे यौवराज्यमुपभुञ्जानं समाकारणे
पूर्वकृतसंकेतं वामलोचनया मार्यया सह कुमारं सोमदत्तं सेवकैरानाख्य
सराजवाहनाः संभूयावस्थिता मिथः सप्रमोदसंवलिताः कथा यावद्विद-
धति तावत्पुष्पपुराद्राज्ञो राजहंसस्याज्ञापत्रमादाय समागता राजपुरुषाः
प्रणम्य राजवाहनं व्यजिज्ञपन्—' स्वामिन् एतज्जनकस्य राजहंसस्या-
ज्ञापत्रं गृह्यताम् ' इत्याकर्ण्य समुत्थाय भूयोभूयः सादरं प्रणम्य सदसि
तदाज्ञापत्रमग्रहीत् । शिरसि चाधाय तत उत्तार्योत्कील्य राजा राज-
वाहनः सर्वेषां शृण्वतामेवावाचयत्—' स्थिति श्रीः पुष्पपुरराजधान्याः
श्रीराजहंसभूपतिश्चम्पानगरीमधिवसतो राजवाहनप्रमुखान्कुमारानाशा-
स्याज्ञापत्रं प्रेषयति । यथा भूयमितो मामामन्त्र्य प्रणम्य प्रास्थिताः

राज्यस्य धू राज्यधुरा । राज्यधूरिति प्रयोगश्चिन्त्यः । संदोहः समूहः । प्रयाणोप-
क्रमाद्यात्रारम्भात् । आकारित आहूतः । स्वामिना त्वया राजवाहनेन । समाकारणे
आह्वाने । संवलिताः संमिलिताः । उत्कील्योद्घाटय । आशस्याशीर्भरभितन्व ।

पथि कस्मिंश्चिद्वनोद्देश उपशिवालयं स्कन्धावारमवस्थाप्य स्थिताः । तत्र राजवाहनं शिवपूजार्थं निशि शिवालये स्थितं प्रातरनुपलभ्यावाशीष्टाः सर्वेऽपि कुमाराः 'सहैव राजवाहनेन राजहंसं प्रणस्यामो न चेत्प्राणास्त्यक्षयामः' इति प्रतिज्ञाय सैन्यं परावर्त्य राजवाहनमन्वेष्टुं पृथक्प्रस्थिताः । एतं भवद्वृत्तान्तं ततः प्रत्यावृत्तानां सैनिकानां मुखदाकर्ण्यसहदुःखोदन्वति मग्नमनसावुवाहं युष्मज्जननी च 'वामदेवाश्रमं गन्वैतद्वृत्तान्तं ताद्विदितं विधाय ब्रौणचरित्यागं कुर्वः' इति निश्चित्य तदाश्रममुपगतौ तं मुनिं प्रणम्य यावत्स्थितौ तावदेव तेन त्रिकालेभिरपि मुनिना विदितमेवास्मन्मनीषितम् । निश्चयमवबुद्धय प्रवाचि—'राजन् प्रथममेवैतत्सर्वं युष्मन्मनीषितं विज्ञानबलादज्ञायि । यदेते त्वत्कुमारा राजवाहननिमित्ते कियन्तमनेहसमापदमासाद्य मम्योदयादसाधारणेन विक्रमेण विहितदिग्विजयाः प्रभूतानि राज्यान्युपलभ्य षोडशशब्दान्ते विजयिनं राजवाहनं पुरस्कृत्य प्रत्येत्य तव वसुमत्याश्च पादानभिवाद्य भवदाज्ञाविधायिनो भविष्यन्ति । अतस्तन्निमित्तं किमपि साहसं न विषेयम्' इति । तदाकर्ण्य तत्प्रत्ययाद्वैर्यमवलम्ब्याद्यप्रभृत्यहं देवी च प्राणानधारयाव । इदानीवासन्नवर्तिन्यवधौ वामदेवाश्रमं गत्वा विज्ञप्तिः कृता—'स्वामिन् त्वदुक्तावधिः पूर्णप्रायो भवति । तत्प्रवृत्तिस्त्वयाऽद्यापि विज्ञायते' इति । श्रुत्वा मुनिरवदत्—'राजन् राजवाहनप्रमुखाः सर्वेऽपि कुमारा अनेकान्दुर्जयाञ्जशत्रून्विजित्य दिग्विजयं विधाय भूवल्यं वशीकृत्य चम्पायामेकत्र स्थिताः । तवाज्ञापत्रमादाय तदानयनाय प्रेष्यन्ता शीघ्रमेव सेवकाः ।' इति मुनिवचनमाकर्ण्य भवदाकारणयाज्ञापत्रं

स्कन्धावारं सेनाम् । दुःखोदन्वति दुःखसागरे । त्रिकालेविदिना भूतभविष्यद्वर्तमानहेन । विज्ञानं योगबलजन्यं ज्ञानम् । 'योगबलात्' इति पाठे योगश्चित्तैकाग्र्यरूपः समाधिः । प्रत्येत्य प्रत्यागत्य । साहसं प्राणपरित्यागादिरूपम् । प्रत्ययाद्विश्वासात् । अवधिः राजपुत्रनिवर्तनकालः । प्रवृत्तिर्द्वैतान्तः ।

प्रेषितमस्ति । अतः परं चेत्क्षणमपि यूयं विलम्ब विधास्यथ ततो मां वसुमती च मातरं कथावशेषावेव श्रोष्यथेति ज्ञात्वा पानीयमपि पथि भूत्वा पेयम् ।' इत्येवं पितुराज्ञापत्रं मूर्ध्नि विधृत्य गच्छेमेति निश्चयं चक्रुः । अथ वशीकृतराज्यग्रापर्याप्तानि सैन्यानि समर्थतरान्पुरुषानाप्तान्स्थाने स्थाने नियुज्य कियता सैन्येन मार्गरक्षां विधाय पूर्ववैरिणं मालवेशं मानसारं पराजित्य तदपि राज्यं वशीकृत्य पुष्पपुरे राज्ञो राजहंसस्य देव्या वसुमत्याश्च पादान्नमस्यामः । एवं निश्चित्य स्वस्व-मार्यासंयुताः परिमितेन सैन्येन मालवेशं प्रति प्रस्थिताः । प्राप्य चोज्जयिनीं तदैव सहायभूतैस्तैः कुमारैः परिवृतेन राजवाहने-नातिबलवानपि मालवेशो मानसारः क्षणेन पराजिग्ये निहतश्च । ततस्तद्बहिर्तरमवान्तिसुदरीं समादाय चण्डवर्मणा तन्मान्त्रिणा पूर्वं कारागृहे रक्षितं पुष्पोद्भवं कुमारं सकुटुम्बं तत उन्मोचितं सह नीत्वा मालवेशो वशीकृत्य तद्रक्षणाय कांश्चित्सैन्यसहितान्मान्त्रिणो नियुज्यावशिष्टपरिमितसैन्यसहितास्ते कुमाराः पुष्पपुरं समेत्य राजवाहनं पुरस्कृत्य तस्य राजहंसस्य मातुर्वसुमत्याश्च चरणानभि-वन्दितवन्तः । तौ च पुत्रसमागमं प्राप्य परमानन्दमधिगतौ । ततो राज्ञो वसुमत्याश्च देव्याः समक्षं वामदेवो राजवाहनप्रमुखानां दशानामपि कुमाराणामभिलाषं विज्ञाय तानाज्ञापयत्—' भवन्तः सर्वेऽप्येकवारं गत्वा स्वानि राज्यानि न्यायेन परिपालयन्तु । पुनर्यदेच्छा भवति तदा पित्रोश्चरणाभिवन्दनायागन्तव्यम् ' इति । ततस्ते सर्वेऽपि कुमारास्तन्मुनिवचनं शिरस्याघाय तं प्रणम्य पितरौ च, गत्वा दिग्विजयं विधाय, प्रत्यागमनान्तं स्वस्ववृत्तं पृथक्पृथक् मुनिसमक्षं न्यवेदयन् । पितरौ च कुमाराणां निजपराक्रमावबोधकान्यतिदुर्घटानि चरितान्याकर्ण्य परमानन्दमाप्नुताम् । ततो राजा मुनिं भूविजयं व्यजिज्ञपत्—

‘ भगवन् तव प्रसादादस्माभिर्मनुजमनोरथाधिकमवाङ्मनसगोचरं सुख-
माधिगतम् । अतः परं मम स्वामिचरणसंनिधौ वानप्रस्थाश्रममधि-
गत्यात्मसाधनमेव विधातुमुचितम् । अतः पुष्पपुरराज्ये मानसारराज्ये
च राजवाहनमभिषिच्यावशिष्टानि राज्यानि नवम्यः कुमारैर्म्यो यथो-
दितं संप्रदाय ते कुमारः राजवाहनाज्ञाविधायिनस्तदेकमत्या वर्त-
मानाश्चतुर्दधिमेष्वलां वसुंधरां समुद्धृत्य कण्टकानुपभुञ्जन्ति तथा
विधेयं स्वामिना ’ इति । तेषां तत्पितुर्वानप्रस्थाश्रमग्रहणोपक्रमनिषेधे
भूयांसमाग्रहं विलोक्य मुनिस्तानवदत्—‘ भोः कुमारकाः अयं युष्म-
ज्जनक एतद्वयःसमुचिते पथि वर्तमानः कायक्लेशं विनैव मदाश्रमस्थो
वानप्रस्थाश्रमाश्रयणं सर्वथा भवद्भिर्न निवारणीयः । अत्र स्थितस्त्वयं
भगवद्भक्तिमुपलप्स्यते । भवन्तश्च पितृसंनिधौ न सुखमवाप्स्यन्ति । ’
इति महर्षेराज्ञामाधिगम्य ते पितुर्वानप्रस्थाश्रमाधिगमप्रतिषेधाग्रहम-
त्यजन् । राजवाहनं पुष्पपुरेऽवस्थाप्य तदनुज्ञया सर्वेऽपि परिजनाः
स्वानि स्वानि राज्यानि प्रतिपाल्य स्वेच्छया पित्रोः समीपे गतागत-
मकुर्वन् । एवमवस्थितास्ते राजवाहनप्रमुखाः सर्वेऽपि कुमारः राज-
वाहनाज्ञया सर्वमपि वसुधावल्यं न्यायेन परिपालयन्तः परस्पर-
मैकमत्येन वर्तमानाः पुरंदरप्रभृतिभिरप्यातिदुर्लभानि राज्यसुखा-
न्यन्वभूवन् ।

इति श्रीदण्डिनः कृतौ दशकुमारचरिते उत्तरपीठिका ।

समाप्तं दशकुमारचरितम् ।

अवाङ्मनसगोचरं वाङ्मनसयोर्व्यापारातिकान्तम् । वाङ्मनसे इति ‘अचतुर—’इत्या-
दिना अजन्तो निपातः । वानप्रस्थेत्यत्र याज्ञवल्क्यः—‘सुतविन्यस्तपस्वीकस्तया
वाऽनुगतो वनम् । वातप्रस्थो ब्रह्मचारी साग्निः सोपासनो ब्रजेत् ॥ ’ इति ।
आत्मसाधनं परमात्मचिन्तनेन मोक्षसाधनम् । यथोदितं यथाभ्युदयं यथोक्तं वा ।
पुरंदरप्रभृतिभिर्गिन्नादिदेवैः ।

इति समाप्तोत्तरपीठिकाख्या ।

TRANSLATION
OF THE
DAS'AKUMA'RACHARITA.

PURVAPITHIKA.

UCHOHVVA'SA I.

May the staff-like foot of Trivikrama (Vishnu) grant you eternal bliss!—the foot which is the pole of the umbrella in the form of the Mundane egg, which is the long stalk of the lotus, the residence (*or*, birth-place) of Brahmā, which is as it were the main-mast of the ship of the earth, which serves as the flag-staff of the bannerlike heavenly river gliding along (the sky), which is the axle of the wheel in the form of the (revolving) firmament of stars, which is (as it were) the pillar that proclaims his (*i. e.*, Vishnu's) victory over the three worlds, and which is the very rod of Death to the enemies of gods (*i. e.* the demons).

There was a city, Pushpapuri by name, which, serving as a touchstone to all other towns (*i. e.* being the best model of a city), proclaimed the greatness of the ocean by the various articles such as collections of gems and others spread out at all times among countless commodities for sale, and which (consequently) had become an ornament to the country of the Magadhas. It was ruled by a king named Rājahansa, who possessed a beauty that was as attractive and faultless as that of the highly proud Cupid. His mighty, long arm served him like the Mandāra mountain, in churning the ocean of the army of the host of all his enemies, terrific on account of its sharks in the form of the horses and elephants, and with heaving waves in the shape of the array of brave warriors. He was rendered fragrant (*i. e.* illustrious) all round by very great fame, which was repeatedly sung by the youthful courtesans of heaven diverting themselves in the groves adjoining the suburbs of the capital of Indra, and which filled all the spaces of the quarters, being white (spotless) like the autumnal moon, the *Kunda* flower,

camphor, snow, a pearl-necklace, the stalk of a (white) lotus, the swan, the Airāvata, water, milk, the loud and boisterous laughter of Śiva, the Kailāsa mountain and the Kās'a flower. Fortunate in the enjoyment of the beauty of the lovely damsel in the form of the earth with the girdle in the form of the border of the ocean which contains gems as large and beautiful as those on the peaks of the mountain Meru, he patronized, with rich gifts in sacrifices constantly going on, thousands of learned and eminent Brāhmaṇas refulgent with the fund of learning they possessed. He always equalled the sun, in the middle of the sky, by his valour that (constantly) caused torment to his foes. His queen was Vasumatī, gifted with talent, and the foremost (*lit.* crest-jewel) of the whole class of graceful women. Cupid (*lit.* the fish-bannered god), having been reduced to ashes by Ś'iva (*lit.* god with an eye in his forehead) by means of his angry look, his accompaniments, thinking that a lady of exquisite beauty was the proper resort for them (being unassailable), became through fear her various limbs. Thus, the row of bees (on his bow-string) assumed the form of her mass of hair (thick tresses); the moon, the source of the passion of love, became her face that surpassed a lotus in beauty; the fish with its mate, that acted like his banner of victory, became her two eyes; the Malaya-breeze, the chief of all his warriors (for the conquest of the whole of the human world), became her breath; the tender sprout, the saw that harrows the hearts of travellers, her red (*lit.* *bimba*-like) lower lip; his victorious conch, her tapering and beautiful neck; his two full jars became her breasts, looking like two Ohakravāka birds; the two soft lotus-stalks of incomparable tenderness, that formed his bow-string, her two arms; the slightly-blown lotus-bud that served as his sportive ear-ornament became her navel that resembled an eddy of the Ganges; (the wheels of) his victorious chariot, that keeps off the attainment of desires of even the ascetics, became her exceedingly plump hips; the two plantain-trees which were like his pillars of victory, were the very essence of beauty, and had hindered the practice (of penance) of sages, became her two thighs; the lotus with thousand petals that formed his umbrella, became her two feet; and the flowers that served as his missiles, the other limbs. Like the earth, borne on his hoods by Śesha, that Vasumatī, fondled with endless enjoyments, was enjoyed so as to taste all

sorts of pleasures by the king of the Magadhas, residing in Pushpapura, which surpassed (in grandeur) even the city of the immortals (i.e. Amarāvati, the capital of Indra).

That king had three hereditary ministers, named Dharmapāla, Padmodbhava and Sitavarman, who were ever at his service (*lit.* very obedient), and who, on account of their deep political insight, quite easily disposed of matters that would have demanded serious attention even on the part of Śrīhaspati. Of these, Sitavarman had two sons, Sumati and Satyavarman; Dharmapāla had three, Sumantra, Sumitra and Kāmapāla; and Padmodbhava had two, Susruta and Ratnodbhava. Of these, Satyavarman, who was pious, realizing the worthlessness of worldly life, went to foreign lands, desiring to visit holy places. Kāmapāla, who was ill-trained and attached to parasites, actors and courtesans, wandered over the earth, disregarding the advice of his father and his elder brother. Ratnodbhava, too, being an expert merchant, crossed (carried on trade by) the sea. The other sons of the ministers when their fathers were dead (*lit.*, had become the guests of the city of Indra), succeeded to their offices (*lit.* remained doing the duties as before).

Once, the lord of the Magadhas, who had set his sharp arrows on the row of the heads (*or*, crowns) of princes in the countless battles he fought with them on account of his skill in the use of great weapons of various kinds, marched out in great rage, thirsting for fight, and accompanied by the fourfold army, that sorely taxed the might of the hoods of Śesha by the weight of the earth which sank under its burden, against the King of Mālwa, Mānasāra, who was the worker of havoc in every fresh battle and whose pride and power were at their height;—he (Rājahansa), who, by the deep sound of his kettle-drums which easily quelled the ocean's pride of its loud roar, made the guardian-elephants of the quarters stagger, as they were seized by an overpowering terror, being forced to hear a loud noise. The king of Mālwa also, who was the spirit of war incarnate, marched forth to meet him with a determined purpose, accompanied by many arrays of war-elephants. Then there was a close fight between them, wherein warriors struck one another with weapons and with hands, wherein the army was slaughtered on both the sides, and wherein all space in the quarters was deafened by

the sound of drums that drowned all other sounds in the aerial region, beneath a cloud of dust thickly spread over the surface of the sky, which (dust) arose from the earth as it was struck up by the hoofs of the horses of the chariots (*or*, of the horses and by the chariots), the root of which was washed away by the streams of rut oozing from the temples of the arrays of elephants, and which looked as if it were a cloth-*Mandap*, screening the number of *Apsarasas* that had come (in the sky) for choosing new lovers for themselves (from among the fallen warriors). In it *Rājahansa* captured alive the king of *Mālwa*, whose army was completely destroyed; but he re-instituted him on his throne, out of mercy.

Rājahansa now ruled the earth engirdled by the oceans, without a rival. As he was not blessed with progeny, he devoted all his time to the worship of *Nārāyaṇa*, the one Creator of the universe. Now one day his chief queen saw at daybreak a happy dream, saying to her: "Get a fruit of the desire-fulfilling creeper through (*or*, along with) your lord." She then bore a *fœtus* which was like the flower (*i.e.* productive of the fruit) of the desires of her lord. Thereupon the King, too, who excelled even *Indra* in riches, having invited all his princely friends, celebrated with great splendour befitting his riches and desires, the *Simanta* festival of his queen.

Once, while seated on the throne in the audience-hall, with his well-wishing (*or*, trusty) friends, ministers and family-priest, the King, who lacked not merits, was humbly informed by the door-keeper with his folded hands touching his forehead, that an ascetic, worthy of being worshipped with special preparation by His Majesty, and desirous of being admitted to His Majesty's presence, had arrived at the door of the court. Permitted by him (the king), he conducted the ascetic into the royal presence. The King, looking at him as he was coming, recognized him well to be one of his spies in disguise, dismissed all his followers, and, accompanied by his ministers, asked him with a smile as he humbly bowed before him—"Well, ascetic, do you communicate to us the information gathered by you while wandering over the country in a disguise." The spy, who was able to wander over the world, replied with folded

hands :—"Your Majesty, in profound obedience to Your royal command, putting on this blameless garb of a hermit (i.e., which leaves no room for suspicion) I entered the capital of the King of Málwā; and living there with the utmost secrecy, I collected all the information with regard to the King and returned here. Having suffered a defeat at the hands of Your Majesty in a battle in which all his warriors were killed (*lit.*, which proved an obstacle in the way of the long life of his warriors), proud Mānasāra, with his heart touched by (i.e. filled with) shame and full of cruel thoughts (of vengeance), propitiated the imperishable Mahesvara, the lord of Kālī, abiding in the shrine of Mahākāla. Having obtained from the deity, pleased by the power (fervour) of his penance, a formidable mace having power to slay one mighty enemy, he, looking upon himself as a matchless warrior, is preparing in the height of his pride to march against Your Majesty. Now Your Majesty will decide what further to do."

When the ministers heard this, they determined what was proper for the King to do, and said to him—"Lord, the enemy is coming with the God (Śiva) for his helper, against whom there is no remedy. It is not, therefore, advisable on our part to fight at this time; the fort should be at once resorted to." Though thus repeatedly requested by them, the King, distinguished by not a little pride, disdained their counsel as unworthy of being acted upon, and determined to offer a counter-fight. Mānasāra, powerful on account of the weapon given by God Śiva, took the lead of the warriors who were bent on fighting, and, equipped with all the necessities (of war), easily advanced into Magadha. Informed of this, the ministers prevailed upon the King, the lord of Magadha, with great difficulty, and lodged the women of the palace, guarded by the hereditary force, in a place impregnable to the enemies, in the heart of the Vindhya forest. Rājahansa marched out with great speed with a select and intrepid force, and opposed his enemy, exasperated (on that account). In the battle, which took place between these two warriors who had formed enmity towards each other, and which filled with wonder the heavenly beings that had come to observe the fight out of curiosity, the King of Málwā, desirous of victory, hurled the mace previously given to him by Śiva, against the King of the Magadhas, who had equalled the lord of immortals (*viz.* Indra) in battles which

were graced by his steady use of various weapons. Though splintered by a number of sharp arrows, the mace, through the infallibility of the decree of Śiva, killed the charioteer, and left the king senseless in the chariot; the horses, that were unwounded, being freed from the control of reins, ran off with the chariot, fortunately into the very thickets that had given shelter to that King's household. The King of Mālwa, now crowned with success, overran the great kingdom of the Magadhas and took his own residence in Pushpapura.

The ministers of Rājahansa exhausted with wounds (or, strokes) from numerous weapons, but fortunately not dead, having revived owing to the breezes at the close of the night, somehow took heart and sought for the King on all sides; but not finding him, they approached the Queen in a miserable plight. Having heard from them of the destruction of the whole army and the disappearance of the King, Vasumatī, dejected and plunged in the ocean of sorrow, determined to follow her lord (in death); but the ministers and the family-priest dissuaded her from her purpose, with soothing words, saying—"O blessed Queen, the King's death is uncertain; moreover, there resides in your womb a beautiful and delicate prince, who, as predicted by the astrologers, is to uproot the enemy who is puffed up with pride, and is to be the supreme lord of the whole earth. So it will be improper on your part to put an end to your life now." Then at this, though uneasy at heart, she stood silent for a while. At midnight, when the eyes of the attendants were sealed with sleep, the Queen, unable to bear the excessive grief (*lit.*, to get over the ocean of grief), being left alone, slowly and noiselessly crossed the place where the camp lay and came to the Vāṭa-tree hard by, where, the chariot being entangled, the horses of the King, completely exhausted on account of the journey and fatigued by running while drawing the chariot and unable to proceed further, had halted before. Having prepared a noose with the half of her upper-garment, as a means of death, tied to the branch of the tree, which was as it were the line of death, that beautiful lady, who was desirous of dying and who by the sweetness of her voice surpassed (*lit.* rendered unmelodious the note of) the cuckoo, exclaimed mournfully, with her throat choked with tears—"Lord of Earth, who

by your beauty equalled Cupid, may you yourself be my husband in my next life also." The King of Magadha, who had fainted owing to the loss of profuse blood, but who had just gained consciousness by the touch of the flood of the rays of the moon, heard these words, and making quite sure that they were of his queen, gently called out to her with sweet words. She, with her lotus-like face blooming with the overwhelming joy of her heart, hastily came to him, and devouring him with her winkless eyes that had fasted as it were, loudly called out to her ministers and family-priest and showed him to them. The ministers praised the greatness of luck, touched the lotus-like feet of the King with their forehead, and said—"Lord, the horses, when the charioteer was killed, brought the chariot, with great speed, to the wood." The King related to them that in the battle wherein the bulk of his army was killed, he fainted, being struck with the mace which the relentless Mānasāra, who had propitiated Śiva, had discharged at him, and that it was but just then that he was brought back to his senses in that forest by the cool breezes of the early morning. Then the ministers observed a festival, and in good time, when fate showed itself to be favourable, brought the king to the camp, took out all the tips of arrows (from his body), and quickly made him, whose lotus-like face (now) bloomed, free from his wounds. And now at the desire of the ministers, the wise queen Vasumatī consoled, in sweet words, the King, whose valour was set aside by adverse fate, who was looking extremely miserable and whose agony was excessive. She said—"Lord, since Your Majesty, the most illustrious and greatest of the whole host of kings, has now to reside in the midst of this Vindhya forest, prosperity that shines, being comparable with water-bubbles, rises and disappears suddenly like a flash of lightning; all affairs must, therefore, be regarded as depending on destiny. Moreover, formerly, Hariśchandra, Rāmachandra and other innumerable kings, who with their riches equalled Indra, after fully experiencing adversity as a consequence of ill-luck, enjoyed their kingdoms afterwards for a long time. Similar will be the case of Your Majesty. Now, being free from mental affliction, you should pass so time being reconciled to fate (or, with the consolation your misery is due to providence only)."

Then Rājahamsa, accompanied by the whole of his army, went to see a holy sage, named Vāmadeva, resplendent with penance and the means of gaining his object. He bowed to him, and being hospitably received by him, he told him everything. Having lived for some time in his hermitage, which removed all his fatigue, Rājahamsa, who was an ornament to the lunar race, and who was laconic in his speech, desirous of regaining his kingdom, said to the sage—"Revered Sir, Mānasāra, having defeated me with the power of luck that was excessively great, has now been enjoying the kingdom which is rightfully my own. I have now approached your reverence devoted to asceticism, with the thought that I, too, like him, shall be able to uproot my enemy through your all-saving compassion, by practising severe religious austerities." Then the omniscient sage replied—"Friend, there is no necessity for practising penance which causes emaciation of the body. The prince, that lies in the womb of Vasumatī, will assuredly turn out to be the exterminator of all your foes; remain quiet for some time." These words were confirmed in their truth at that very time by a voice in the air. The King, too, waited (*i. e.*, remained inactive), fully relying upon the words of the sage.

Then after the completion of the period of pregnancy, Vasumatī, at an auspicious moment, gave birth to a son endowed with all the auspicious signs. Under the guidance of the family-priest, who equalled even Brahmā by his spiritual effulgence, the King who knew what was to be done bestowed the name Rājavāhana on his delicate son who looked bright on account of his birth-rites being performed, and with child's ornaments. At the same time there were born sons of great beauty, having the lustre of the rising moon, and endowed with long life, to the King's four ministers. The son of Sumati was named Pramati; of Sumantra, Mitragupta; of Sumitra, Mantragupta; and of Suśruta, Viśruta. Rājavāhana grew up, together with his friends, the sons of the ministers, enjoying the sports of childhood.

One day a hermit affectionately delivered a young boy, that gave delight to the eyes and was decked with the auspicious marks of a prince, to the King, and said,—“O King, being out in the forest one day to bring the *Kus'a* grass

and holy sticks, I saw a young woman, who looked helpless and obviously miserable, and who was shedding tears. Being asked by me why she was weeping in that dreary forest, she wiped off her tears with her fingers and replied with sobs—"Revered sage, while Prahâravarma, the king of Mithilâ, who had conquered (surpassed) even Cupid by his beauty and who by his fame had occupied the assembly of gods, was staying for some time with his queen and sons in Pushpapura, for the celebrations of the *Sîmanta* festival of the queen of his friend, the King of Magadha, the King of Mâlwa, who had propitiated Siva with his devotion, marched upon the King of Magadha. In the great battle that ensued between these two great warriors, Prahâravarma, the king of Mithilâ, who was helping his friend, was captured, his army being destroyed, by the victorious enemy, but was released by him, owing to his own religious merit and out of mercy. He returned to his own capital with that portion of his army which had escaped being slaughtered and which was spiritless. Then, while passing by a perilous forest-path, he was impetuously attacked by a party of Śabarâs superior in strength. Meeting with this formidable obstruction on the way, he effected his escape, the ladies of his harem being safely escorted by his hereditary troops. I and my daughter, who were engaged as nurses to the King's twin sons, were unable to keep pace with him in his rapid flight; while there (in the wood), a certain tiger, as if fury incarnate, and open-mouthed, hastily came up to devour me. I, who was terrified, stumbled over a projecting stone and fell down; the boy, who dropped from my hands, lay hidden beneath the carcass of a brown cow. An arrow let fly from a bow deprived the tiger of his life as he was furiously dragging that carcass. The Śabarâs took away—I know not where—the boy (beautiful) with the moving locks of hair; nor do I know where my daughter, who had charge of the other prince, went. I, who lay in a trance, was found by a kind-hearted cowherd who took me to his hut and healed me of my wounds. Thus recovered, I now wish to go to the King again, but I am now perplexed (do not know what to do), on account of my helpless condition and of the ignorance of the whereabouts of my daughter." At this she departed, adding that she would go

caused by the distress of your friend, the king of Mithilâ, and desiring to seek his son, the scion of his family, approached at the time a beautiful temple of Chāṇḍikâ. There I addressed the Kirâtas, who were desirous of making an oblation of a fair child to the goddess, to ensure continual success of the sort they had then achieved, and who were saying among themselves—"We shall kill him with a sword by suspending him by the branch of a tree, or by means of a number of sharp arrows aimed at him after fixing his feet by digging (a hole) in the surface of sand, or by causing young dogs to kill him as he will be running on all fours." I said—"Valiant foresters, I am an old Brâhmana, who missed my way as I passed with my son through this wood where a journey is perilous. I left him somewhere in the shade, and went some distance to recover the track. [When I returned I had lost him]. I do not know, even after a careful search, where he went or by whom he was taken. Several days have passed without my seeing his face. What am I to do or where am I to go to? Was he not seen by you?" They said, "Revered Brâhmana, we have here a boy; if he be really your son, then you may take him away." With these words they luckily handed him over to me. I gave them many blessings, took the child, and revived him by means of cool water and other remedies, and have brought him unhesitatingly to you; may you, who are in the place of a father to him, protect him, of long life!" The King, in his pleasure at the sight of that prince, forgot to some extent his grief at the distress of his friend, named him Upahâravarma, and brought him up like his own son Râjavâhana.

One holy day, as Ra'jahansa was going for bath at a holy place, along a path close by the habitation of the Śabarâs, he, observing child of incomparable form (beauty), fondled by a woman, out of curiosity asked her—"Fair woman, this boy, of a charming form and endowed with princely qualities, does not seem to be one of your own race. Kindly tell me, in truth, (as to) whose eyes he used to delight and and for what reason he came to be in your charge." The Sa'bara woman bowed down and gracefully replied,—Sire, while the army of the Śabarâs was making away with all the property of the king of Mithilâ, Indra's peer, as he happened

to be on the road near their residence, my husband took this child and gave him to me, and thus he grew up." The King who knew his duty, on hearing this concluded that he was the second prince as told by the sage, and having prevailed on the woman by persuasion and gifts (to relinquish the child), called him Apaha'ravarman and gave him over to his Queen to be taken care of.

Somadevas'arman, the pupil of the sage Va'madeva, one day placed a boy before the King and said—"King, as was returning, after having bathed at Ba'matirtha, I saw on the forest-ground this child of a bright form who was held up (in her hands) by a certain woman; and I respectfully asked her—"Old woman, who are you and why are you wandering with great difficulty in this forest bearing this child?" The old lady replied—"Excellent ascetic, in the island called Kālayavana there lives an eminent merchant, of great opulence, Kālagupta by name. A handsome merchant called Ratnodbhava, the son of a minister of the King of Magadha, who had come from this island, who was the abode of (all) amiable qualities, and who had wandered over the circle of the earth, married his daughter, named Suvrittā, who gave joy to the eyes (of all), and was honoured with an abundance of rich presents by his father-in-law. In course of time his fair wife became pregnant; then Ratnodbhava, with a desire to see his brother, somehow prevailed upon his father-in-law, and having got on board a ship with this (young lady) of tremulous eyes, set off for Pushpapura; the boat, lashed by a series of angry breakers, sank in the ocean. I who was engaged as her nurse bore the lady, dull on account of the weight of her (developed) foetus, on my hands; and getting upon a plank fortunately reached shore-land. I do not know whether Ratnodbhava with his friends was drowned there or reached the coast by some means. Suvrittā, having suffered the utmost pain, gave birth to a son to-day in this forest. She is lying under a tree with a thick shade, senseless on account of the throes of child-birth. As it was not possible to live in this lonely forest, I who set out in search of a way leading to some country, also took the infant with me, thinking that it would be improper to leave the baby beside her, as she was unconscious." Just at that moment a wild elephant appeared on the scene. Frightened at the sight she dropped the boy and ran away. I hid myself in a neighbouring thicket of creepers, and stood awaiting the

issue of events. As the elephant picked up the fallen infant with his trunk, as if it were a mouthful of sprouts, a lion, with a terrific roar, fell upon the animal with a fierce grip. The boy, hurled at once into the sky by the elephant overpowered with fear, fell down. As he had a long lease of life, he was caught by a monkey that was seated on a lofty branch of a tree, taking him for some ripe fruit, but was thrown at the root of a stretching branch on finding that he was other than a fruit. The monkey too went somewhere; the infant, on account of its innate vitality, bore all that trouble. The lion, having killed the elephant, likewise disappeared somewhere. I, too, issuing forth from my creeper-house, gently took down the lustrous child from the tree and went in quest of the woman. Not finding her in the forest I brought the child with me, presented it to my preceptor, and by his direction have brought it to your presence." The King, who was filled with great wonder at the simultaneous misfortune of all his friends, feeling concerned as to what might have become of Ratnodbhava, named the infant Pushpodbhava, and having imparted all the particulars to Śusruta, consigned the son of his younger brother to his care, experiencing sorrow and pleasure at the same time.

Another day Vasumatī, holding a child to her breast, came to her lord. Asked by him as to where the child came from, she replied—"Lord, last night a certain celestial damsel, having placed an infant boy before me and awakened me who was under the seal of sleep, said respectfully—"O Queen, I am a Yaksha girl, Tārāvalī by name, the daughter of Manibhadra and the beloved of Kāmapāla, the son of your minister Dharmapala. With the consent of the King of the Yakshas, I have brought this my son (to you) that he might serve your son Rājavāhana, who is to be in future, the sovereign-lord of the whole earth begirt by the circle of the oceans, and the store of spotless fame. Kindly bring him up who looks like Cupid (the mind-born)." The Yaksha female of bewitching eyes who was respectfully received by me with my eyes dilated with astonishment, also vanished from view." Rājahansa, whose mind was filled with wonder at Kāmapāla's union with a Yaksha damsel, having named his brother's son Arthapāla and informed him of all particulars, called his minister Sumitra, the delight of his friends, and gave him in his charge.

On another day, a pupil of Vámadeva, living in his hermitage, brought (*lit.* announced) a boy who was delicate like a flower and who far surpassed even Cupid in form, to the King who had obtained the glory of the gods, and said—“O Monarch, in the course of my pilgrimage to the holy places, I went to the bank of the Káverí, and there seeing an old woman weeping bitterly, having placed on her lap a child with flowing locks, I asked her who she was, whose eyes the child delighted (*i. e.*, son it was), why she came into the forest and what was the cause of her grief. She wiped off her tears with her hands, and thinking that I was able to take out the dart of sorrow from her heart, (thus) narrated the cause of her grief—‘O Bráhmaṇa youth, Satyavarmá, the younger son of Sitavarmá, the minister of Rájahansa, came to this spot through the desire of visiting holy places. He married, in a certain village (that was a grant to a Bráhmaṇa), Kálí, the daughter of a Bráhmaṇa; she proving barren, he espoused her sister Gaurí, who had the lustre of gold, and by her he had a son. Kálí, out of jealousy, one day took the child with me, his nurse, to this river under some pretext, and pushed us into the stream. Holding up the boy with one hand and swimming (*or*, floating) with the other, I caught hold of the branch of a tree that was borne down by the current of the river and laid the child upon it. As I was thus being borne away by the current of the river, I was bitten by a deadly (*or*, black) serpent clinging to the tree; the tree to which I had clung reached the bank at this spot. I weep with the thought that there is no one to take care of this child in this forest, after I shall be dead on account of the virulence of the poison.’ Just then she fell to the ground (*senseless*), owing to all her limbs being affected (*enveloped*) by the flames of the virulent poison spreading within. I, although my heart was touched with pity, was not able to undo the effect of the poison by means of spells; so I looked for a particular medicinal herb in the neighbouring bowers; but when I came back I found her dead (*lit.* with her life departed). Thereupon I consigned her body to flames, full of sorrow, took this helpless child, and seeing that it was impossible to look for Satyavarmá as I had not heard at the time of hearing his story the name of the village where he lived, I have brought it to Your Majesty, thinking that you

alone are the sole protector of the son of your minister." The King, on hearing this, was sad at heart at the uncertainty of the life of Satyavarmā, named the boy Somadatta, and gave him in charge of his uncle Sumati ; and he too brought him up with particular care, considering him as his own brother come back.

Rājavāhana, who had practised riding different vehicles and enjoyed the sports of childhood in the company of the boys thus gathered together, had all his purificatory rites performed in due order beginning with the tonsure and the thread-ceremony. Seeing that the Kumaras had attained from their respective teachers the knowledge of all the scripts (*or*, alphabets), cleverness in the languages of all countries, proficiency in the knowledge of the group of the Vedas with their six auxiliaries, a deep insight in poetry, dramatic art, legends, narratives, history, and the multitude of the Purāṇas with diverse tales ; a clever acquaintance with Law, Grammar, Astrology, Logic, Mīmāṃsā and all other sciences, as well as with the intricacies of the political science as taught by Chāṇakya, Kāmandaka and others ; skill in playing upon lutes and all other musical instruments ; attractive excellence in music and poetics ; deftness in the use of gems with medicinal virtue, spells, medicine and the province of magic ; skill in riding elephants, horses, and other vehicles ; adroitness in handling various weapons ; and perfection in thieving, gambling and such other crooked arts ; also that they were in blooming youth and active in all undertakings, the King at once obtained very great joy at the thought that he was beyond the reach of all his foes.

UCHOHVASA II.

On one occasion Vāmadeva approached the King who bent before him in reverence, and who was surrounded by the group of the young men who were expert in all the arts, who caused their loveliness to be confounded with the beauty of (*i.e.* who looked beautiful like) Cupid, who had formed a relation of fraternity with one another, who surpassed by their daring even Kārttikeya, who were delicate, and whose palms were marked with signs, such as the victorious flag, (royal) umbrella, the thunderbolt and the sword. After accepting

the worship offered by the King and closely embracing the band of young men whose dark side-locks of hair looked like bees settling upon the two lotuses of his feet and who were to root out their foes (in future), he uttered benedictions upon them and addressed the King in a few and earnest words—“ Lord of the earth, your son with his noble (*lit.* praiseworthy) companions is enjoying youth which has enhanced his beauty and which is as it were the very fruit of your desires. This is, indeed, the time for him to set out with his companions for the conquest of the quarters; so let Rájaváhana, who is now capable of enduring all hardships, start on his tour of the conquest of the quarters.” The princes, lovely like Cupid, with valour like that of Ráma and others, capable of reducing their foes to ashes by their (mere) anger, and surpassing even wind in impetuosity, made the King hopeful of success, by marching on for battle. Appointing the other youths as his ministers (*or*, helpers) and having given him proper advice, Rájahansa, on an auspicious occasion, sent the Prince with his attendants for the conquest (of the whole world).

Rájaváhana, noticing good omens (on the way), after having gone over some distance, entered the heart of the Vindhya forest. There he saw a man covered with scars of wounds inflicted by weapons, whose body was as hard as iron, whose Bráhmanahood was inferable from his sacred thread, (*but*) who clearly displayed the valour of a Kiráta and who was hideous to look at. Rájaváhana, on being hospitably received by him, said—“ Well, man, why is it that you reside alone in this dreary wood in the midst of the Vindhya forest which is destitute of human habitation and is fit only for wild beasts, and which is haunted by fierce animals (*or*, wherein it is dangerous to move)? This sacred thread lying across your shoulder pronounces you to be a Bráhmana; while these scars of weapons (*i.e.* wounds) indicate (*lit.* lead one to infer) the course of life of a Kiráta. Tell me what this can be.” The stranger, considering that Rájaváhana, being so highly lustrous, could not indeed be an ordinary person possessing ordinary (human) prowess, and, coming to know his name and birth from his friends, related to him his story as follows—“ Prince, in this wood reside many who are Bráhmanas (only) in name, who, led by barbarians, go in quest of sinful acts, and eat their food, foregoing the study of the lores such as the Vedas and others,

ignoring the observances of their tribes, and setting aside their religious and social duties such as the observance of truth, purity and the like. Of one of these I am the son, of questionable (evil) habits, named Mātāṅga. With a party of the Kirátas I used to harry the neighbouring country, seize the wealthy villagers with their women and children, and, having brought them to this forest, I used to put them in custody, taking all their wealth; and thus I led a life of lawlessness (or, haughtiness) and cruelty. On one occasion, I observed a party of my associates in a dreary wood on the point of putting to death a Bráhmaṇa, and overcome with compassion I said to them—"Forbear, ye villains, kill not a Bráhmaṇa." They, with their eyes red with anger, reviled me in various ways. Unable to brook their harsh words I fought with them for a long time in order to save the Bráhmaṇa; but being struck by them I lost my life. Thereupon I went to the City of the Dead, and there beholding Yama seated upon a lofty throne studded with splendid jewels in the midst of the assembly and surrounded on all sides by men, in a restored form, I fell prostrate before him; he looked at me, and calling his minister named Chitrāgupta, said to him—"Minister, this man's last hour is not yet come; though living a censurable life, he has died in the defence of a Bráhmaṇa. Henceforth there will arise in him a strong desire to do holy deeds, now that all his former sins have been effaced. Let him behold the various tortures here undergone by the greatest sinners and then let him go back to his former body." Chitrāgupta, too, showed me the various spots where the sinners were being fastened to red-hot iron pillars, hurled into huge caldrons of scalding oil, had their limbs shattered with clubs or peeled with sharp chisels (or, hatchets) and then giving me holy counsel, dismissed me. Restored to that same former body, I found myself in the vast wilderness attended by the (same) Bráhmaṇa whom I had rescued and who was applying cool remedies to me; I lay there for a time sleeping on a stone. After that my agnatic relations, who had heard the story (of my encounter), quickly arrived, and carried me home and dressed my wounds. The grateful Bráhmaṇa taught me the alphabet, explained in detail various Śāstras and the Tantras, gave me full instructions as regards the rules of good conduct which annihilate sin, and told me the proper way to worship Śiva (*lit.* the moon-crested god)

who can be perceived only by the eye of knowledge, and having accepted the worship I paid to him, left me. From that time, being free from the taint (of sin), I quitted the group of the families of my relatives who were associating with the Kirátas, and have been living here in this forest, mentally meditating upon the One God of all the worlds, Śiva (*lit.* the god who bears on his head the crescent-moon as an ornament). Lord, I have some secret to communicate to you in private; please follow me." Having led him away from his friends, he thus continued in private—"Towards the close of last night Śiva approached me in a dream, and awakening me whose eyes were sealed with sleep, said with a beaming face to me as I bowed humbly before him—"Mātaṅga, in the region along the bank of the river that flows through the Daṇḍaka forest and behind the Sphaṭikaliṅga that is worshipped by the Siddhas and the Sādhyas, and near the stone marked with the rows of the foot-prints of the daughter of the Himālaya mountain, is a chasm, which is as it were the door (*lit.* mouth) of a propitious fate. Entering it, take the copper-plate that is placed there as though it were a command of Fate, and perform the rites prescribed thereon as though it were gaining victory over Fate, and you will be the sovereign of Pātāla; the Prince who is to help you in this undertaking will come here to-day or to-morrow." And Your Honour's coming here happens quite in conformity with his injunctions. Now please give me, who am well pleased and desirous of securing means, your aid." Rājavāhana assented, and at mid-night, leaving his friends who were in the power of sleep, went, accompanied by Mātaṅga who bowed his head before him, to another wood. Thereafter, when his followers woke in the morning and missed him completely, they were sad at heart; they carefully searched for him in various parts of the forest; but, not finding him, they, who were very hardy, departed separating from one another for going to various places with a desire to find him out, after having appointed their place of meeting.

. Mātaṅga, full of joy at heart at being protected by the Prince, the world's matchless warrior, fearlessly entered the chasm made out by means of the signs described to him by the moon crested Śiva, took the copper plate and with it penetrated the path to Pātāla. There, in the vicinity of a city

near a tank in a sportive garden with full-blown lotuses (or, with swans swimming about), Mátan̄ga offered a sacrifice with oblations of various kinds prepared in accordance with the directions of Śiva, and whilst Rájavahana was looking on with astonishment and ready to remove obstacles, he (Mátan̄ga), after reciting some *mantras*, cast his holy frame into fire well-kindled with the *samidhs* and ghee, and obtained a celestial form with the dazzling brightness of lightning. After this a damsel, an ornament to womankind in all the three worlds, decorated with a number of ornaments richly set with gems, and attended with a train of modest female friends, gently approached with the gait of a swan and presented to the excellent Bráhmaṇa a splendid jewel; and to his inquiry as to who she was, she, with the impassioned accents of a cuckoo, thus very gently replied with folded hands—"O worthy Bráhmaṇa, I am the daughter of the King of the Asuras. My name is Kálindī. My father of mighty prowess, who was the ruler of this world, was destroyed (*lit.* made a guest of the capital of Yama) by Viṣṇu impatient of his (my father's) fame, in a fight in which the gods were routed. A Siddha ascetic, seeing that I was plunged in an ocean of grief at his loss, compassionately announced to me that a man, unknown to me and appearing in a heavenly form, would become my husband and be the protector of the whole Pátála. On hearing his prediction, I long awaited your sight, as the female Ohātaka awaits the rainy season, looking up for the roaring of clouds. On learning of your arrival which is as it were the fruit of my desires, I have come here with the concurrence of my ministers, the very pillars of the state, and with the guidance of my mind impelled by love; so kindly accept the Royalty of this Nether World and make me her rival wife." Mátan̄ga, too, with the assent of Rájavahana, married that youthful damsel, and being exceedingly pleased by his acquisition of the celestial lady, accepted the kingdom of Pátála and attained (thereby) the highest joy.

Rájavahana, wishing to go to the earth with a desire to see his friends from whom he had stolen away, asked Mátan̄ga, who had followed him to some distance, to go back, receiving, from him who was pleased with the help rendered to him, the jewel that was given to him by Kálindī and that

had the virtue of dispelling the pain caused by thirst, hunger and the like ; and he came out by the path of the chasm. Not finding his friends there, he wandered over the earth (in search of them). In the course of his wanderings he came to a garden in a suburb of Ujjain, and as he was about to rest there he saw a man, who had come to the garden, who was mounted in a palanquin (*or*, on a swing) with his wife and attended by his relatives. He, too, with his mind swelling with ecstatic joy, and his lotus-like face beaming, exclaimed—"Oh, this is my master, Rājavāhana, the ornament of the lunar race, and the store of spotless fame! Owing to extreme good luck I have come to be at his lotus-like feet all of a sudden! It now has been a great festival to my eyes!" With these words he quickly alighted from the swing, and, advancing gracefully with hasty steps indicative of excessive joy, touched with his head, from which the wreath of blooming Mālikā flowers dropped down, the two lotus-like feet of Rājavāhana who had advanced three or four steps to receive him. The Prince, with eyes filled with the tears of great joy, closely embraced him whose body was thrilled (with emotion), and exclaimed—"Ah, here is our Somadatta!" Then, sitting under the cool shade of some Purnāga tree, the Prince affectionately said to him—"Friend, in what place and in what manner were you staying so long? Where do you go to now, who is this damsel, and how did you come to have this retinue? Explain (all).'" Somadatta, too, folding his lotus-like hands so as to resemble a bud, now free from the excessively burning (*lit.* violent) fever of anxiety on account of the meeting with his friend, modestly narrated (thus) the account of his own wanderings:—

UCCCHVĀSA III.

"Lord, whilst wandering (in quest of Your Highness) I, who had a strong desire to serve these lotus-like feet, was oppressed with thirst; while drinking the water of a river, cool and shaded by creepers, in a forest-region, I saw there a gem of a very brilliant appearance. I took it and walked some distance, when, being unable to proceed owing to the sun's growing excessively scorching, I entered a temple that was in that same forest; in it I saw an old Brāhmana with a sad face and surrounded by several sons. With my compassion roused, I asked him if he fared well. With a face

turned pale on account of misery, and full of great hopes, the Bráhmaṇa replied—"Sir, I live here in this temple of Śiva, protecting these motherless sons of mine by various means, and feeding them on food obtained by begging in this barren spot." Asked as to the country over which the master of the army lying encamped there ruled, his name, and the cause of his coming there, the Bráhmaṇa answered—"Gentle sir, Mattakāla, King of the Lāṭa country, having repeatedly heard of the daughter of Vīraketu, the King of this country, Vāmalochana by name and a jewel of matchless beauty among young women, asked for her; but his suit being rejected, he besieged his capital, when, being greatly terrified, Vīraketu also gave her up to him as a rich present. The Lāṭa King (Mattakāla), delighted at heart by the acquisition of the young lady, determined to espouse her in his own capital and being on his way back to his country has encamped with his army in this forest out of an earnest desire to hunt. The minister of Vīraketu, Mānapāla by name, who regards self-respect as his treasure, appointed to escort the Princess, encamped separately with his four-fold army, and being pained at heart by the humiliation of his master, secretly plotted treason against him." Finding that the Bráhmaṇa had many sons, was learned, poor, old, and so worthy of a gift, I, with my mind filled with pity, gave him the jewel. At that, with his face beaming with very great joy, he pronounced many blessings upon me and departed to some place. Exhausted with the fatigue of the journey, I enjoyed sound sleep in that place. Soon after, the Bráhmaṇa, with his arms pinioned behind him, and with his body marked with slashes of whips, came there under the guard of a number of swordsmen, and pointed at me with the words—"This is the thief." The king's officers quitted the Bráhmaṇa, and without listening to my explanation as to how I got the jewel, bound me, who was quite fearless, closely with ropes, and taking me to a prison pointed out to me a number of people in fetters, saying—"These are your comrades," and put my feet also in chains. Being at a loss to know what to do next, and suffering from a distress which offered no hope of extrication, I addressed them—"Men of intrepid valour, for what reason are you suffering from the misery, difficult to be got over, of a prison life? I was pointed out by these

as your associate; what does it mean?" Seeing me in that condition and having told me the story of the king of Lāṭa that I had heard from the Brāhmaṇa, the valiant robbers further said—"We are the servants of Mānapāla, Viraketu's minister. At his command we broke by night through a subterranean passage into the apartment of the king of Lāṭa with intention to kill him; but, being disappointed at not finding him there, we stole a large quantity of valuables and entered a dense forest. Next day many attendants of the King, following the track of our foot-steps, came upon us as we had the mass of wealth in our possession, and surrounding us from all sides, closely tied us and led us naar (the King). At the time of recounting all the stolen things, they, missing a precious (*lit* priceless) jewel, put us in chains in order to kill us for the recovery of the gem." From what I heard of the gem and the place where it was found, I concluded that it was the same gem, and told them how my bad plight was due to the gift of it to the Brāhmaṇa, also my birth, name, and how I wandered in quest of Your Honour; and by means of mutual conversations suited to the occasion, I contracted their friendship. Then at midnight, having broken my chains as well as theirs, and being followed by them, I took hold of the weapons of the guards who were asleep, and putting to flight, with an easy display of sharp valour, those of the city-guards who faced us, we entered the camp of Mānapāla. When he heard from his servants the account of my family, and my self-respect and valour shown at that time, he treated me with respect. The following day, men sent by Mattakāla came to Mānapāla and uttered before him these exceedingly harsh words—"Minister, some daring thieves coming to my palace through a subterranean passage, and having stolen a good deal of wealth, have entered your camp. Hand them over to me, or else a great disaster will follow." On hearing these words, the minister with his eyes reddened with ire, sent them back with this reproof—"Who is this King of Lāṭa? Of what avail is his friendship to us, and what are we to gain by serving that pauper?" They reproduced the very vaunting words of Mānapāla before Mattakāla; though enraged, the Lāṭa King, through the pride of power of his arms, marched for fight with a few soldiers. Proud Mānapāla, who had eady

determined to fight and was fully prepared with all his soldiers, fearlessly marched out, strongly desiring the contest. I also was respectfully provided by the minister with a chariot with good steeds and a skilful charioteer, a very strong breast-plate, a suitable bow with a pair of quivers full of various kinds of arrows, and various arms required for fighting; with these I equipped myself for fight, and followed the minister who had made ready to root out his enemy, relying on my prowess. Leaving the two armies that were fighting fiercely out of mutual spite, I struck the foe by showering arrows upon him with the quick and dexterous movement of my arms. Then I led near the foe my chariot with very fleet horses, and overtaking his chariot with a quick jump, I cut off his head. He having fallen dead on the battle-field, his remaining troops fled, and the minister filled with (*lit.* bent under) ecstatic joy took all kinds of war-prizes such as horses, elephants and others, and honoured me in many ways. The King, having fully heard this account from the attendant dispatched by Mānapāla, was highly pleased, and came to honour me; and being struck with my valour, with the full assent of his minister and relatives he gave his daughter to me in marriage on an auspicious day, celebrating the event with great festivities. Appointed as heir-apparent, I gratified the King's mind day by day, and though being in company of this beautiful lady I was enjoying various kinds of pleasures, still my heart experiencing the distress easily to be felt owing to the dart of the pain of your separation, I came to-day with my wife to this region, the fruit whereof is the sight of a friend, by the direction of a Siddha (seer) in order to propitiate Śiva who resides in this temple of Mahākāla. Through the mercy of Śiva (*lit.* the lord of Pārvatī) who is kind to his devotees, I have now obtained the excess of joy at the sight of your lotus-like feet."

On hearing this, Rājavahana praised him highly for his valour, and censuring Fate for the punishment he suffered without any fault of his, he related to him in due order his own account. Just then, seeing before him Pushpodbhava, Rājavāhana in great hurry embraced him very closely as he stood before him with folded hands after touching his feet with his own forehead, and with his large eyes filled with the tears of joy, said to Somadatta—"Friend Somadatta, here

is our Pushpodbhava !” Forgetting their grief of long separation, they enjoyed the pleasure of embracing each other. Seated under the shade of the same tree, the Prince with a respectful smile said—“Friend, wishing to aid the Brāhmana in his undertaking and knowing full well that my friends, if they came to know my object would surely come in my way, I went away, leaving all of you asleep. Where did my friends go to in quest of me after being awake, and what did they think was the reason of my disappearance ? Where had you been alone ?” At this he raised his folded hands to his forehead and humbly replied :—

UCHOHVĀSA IV

“Lord, although we, your friends, made quite sure that Your Highness left us only for doing good to the Brāhmana, yet being unable to come to a decision as to where you went, we separated from one another and went out in all the directions to seek for you. I, too, while wandering over the earth in search of Your Highness, rested for a moment, unable to bear the hot rays of the mid-day sun, under the cool shade of a tree at the foot of a mountain. Suddenly I saw before me the shadow of a human being, with all its limbs contracted owing to it being mid-day, and having the form of a tortoise; and looking up, I with my heart overpowered by compassion supported, while yet in midway, a person falling down from the sky with great velocity. Slowly placing him on the earth, I revived him with cool remedies, as he had become unconscious on account of his fall from a great height, and asked him, whose eyes were filled with tears owing to extreme grief, the reason of his falling from a precipice. He wiped off his tears with his hands (*lit.* fingers) and said—“I am the son of Padmodbhava, the minister of the king of Magadha; my name is Ratnodbhava. I went as a merchant to Kālayavana island, where I married a merchant’s daughter. I was returning with her, when our ship sank in the sea not far from the shore, and all were drowned except myself, who reached land with great difficulty, fate being favourable to me. Weltering in the ocean of grief consequent on the loss of my wife, I passed sixteen years, with great difficulty, out of respect to the counsel of a holy seer; but seeing no end of my misery even yet, I

threw myself from a precipice." Just at this moment, the sonorous sound of a female's plaint was heard—"Indeed, it is not proper that you, being unable to bear separation any longer, are throwing yourself in fire, when according to the prediction of the holy seer, you are to be reunited with your husband and son." On hearing this, I said to him, knowing in my mind that he was my father—"Father, I have much to say to you; well, I will tell you everything afterwards. I must first attend to (lit. must not neglect) this female voice (of pain); kindly rest here for a moment." I ran off accordingly to some distance, when I beheld before me a woman with folded hands about to do the desperate deed of throwing herself into a fire filled with fierce flames; I hastily took her away from the fire, and with her old attendant who was crying aloud, brought her into my father's presence, and asked the old woman to tell us who they were and why they were in such a hard condition in the forest. She sobbingly replied—"Son, this is Suvrittā, the daughter of a certain merchant named Kālagupta of Kālayavana island. While returning with her husband, Ratnodbhava, the ship was wrecked and sank in the ocean. She supported herself getting on a plank along with me, her nurse, and fortunately reached the shore; and the time of her delivery being near, she was delivered of a son in the forest. The boy being carried off (from me) owing to my ill-luck by a wild elephant, she, while wandering with me, was told by a seer that sixteen years would restore her to her child and husband. Fully relying upon the words of the sage, she passed that time in a holy hermitage; but, unable to endure the endless grief, she was ready to cast her body into the blazing fire." On hearing it I knew that she was my mother, and prostrating myself at her feet told her my full story and presented her to my father whose face had brightened at the words of the nurse and eyes dilated through wonder. My parents knew each other from the tokens of recognition, and, delighted at heart, bathed me, as I stood humbly before them, with a shower of the tears of joy, embraced me closely, and smelling me on the forehead sat down in the shade of a tree. Being asked by my father how His Majesty Rājahamṣa was doing, I related to him everything, his loss of his kingdom, your birth the way in which all other *Kumāras* came together, your commencement of the conquest of the

quarters, how you went with Mātāṅga, and the reason why we were searching for you. Then, leaving them both in the hermitage of a sage, I prosecuted my search for you. Knowing full well that money was the chief means for all undertakings, I procured a group of disciples very skilful in aiding me in the magic-power that I had obtained through your favour, and came to the (ruined) sites of old cities in the Vindhya forest. Knowing, by means of the collyrium of magical virtue, that there lay vessels full of riches under trees which indicated various treasures underneath, I dug them out with spades, while the guards kept watch all round, and formed a heap of countless Dīnāras. Thence, going to a caravan of traders that had just arrived and had encamped not far off, I bought stout oxen and bags. I loaded the bags with that gold, giving out that it was some other substance, and got them slowly conveyed to the camp by those (bullocks). I formed friendship with Ohandrapāla, a merchant's son, the leader of that caravan, and came to Ujjain in his company. I also brought my parents thither, and being introduced to the king of Mālwa by Bandhupāla, Ohandrapāla's father and a very accomplished man, I lived under disguise with the assent of the king. Then, as I was ready to go in search of you in forest-lands, Bandhupāla, my great friend, coming to know that, asked me to sit quiet with an easy mind, it being impossible for me to search you over the whole boundless earth, and said that he would impart to me favourable signs indicating a meeting with you, our leader. My heart being comforted by his nectar-like words, I waited upon him daily, and there I saw, one day, Bālachandrikā, the loveliest of (*lit.* a jewel among) maidens, with a face (charming) like the moon, all her limbs in fresh (blooming) youth, and the very moon-light to the eyes, as if she were the Glory incarnate of her father's family; and the constancy of my mind being shaken by her beauty, I became an easy mark of the arrows of Cupid. She also, with her eyes unsteady like those of a startled young fawn, often looked at me with sidelong glances which served as the arrows of Cupid, and trembled like a creeper waved by a gentle breeze. She silently (*lit.* mentally) conveyed the desire of her mind by means of her meaning glances directed to me, which were contracted, in which the pupils were driven to the corners, and which stood midway between love and

bashfulness. Having clearly perceived her love for me from her clever but covert gestures, I began to think of some remedy that would bring about an easy union with her. On one occasion, Baudhupála, wishing to know by means of omens what had become of you, went, accompanied by me, to a pleasure-garden in the suburbs of Ujjain and stood under a tree, listening to the language of the birds. While he was thus engaged, I, seeking to dispel the uneasiness of my mind, wandered through the woods, and, coming to the bank of a pool, beheld Bálachandriká, who had become the sole object of my desires, looking sad, and with her mind labouring under (some) anxiety. I enjoyed for a time the pleasure of observing her amorous actions, rendered charming by the sudden rise of love, bashfulness and curiosity; and noticing dejection, arising from the pain of love-torment, on the lotus-like face of that maid with beautiful teeth, I, out of a desire to know its cause, approached the fair-faced one amorously, and said—

“Tell me, O sweet-faced one, the cause of the sad look on your lotus-like face.” Encouraged by the privacy of the place, she banished her coyness and diffidence, and thus slowly addressed me—“Noble youth, Manasâra, the lord of Málwâ, being far advanced in years, crowned his son, Darpaasara, as the sovereign of Ujjayinî. That prince, in the hope of ruling over the whole earth bounded by the seven seas, has gone to the mountain Kailâsa to practise religious austerities, having appointed the sons of his paternal aunt, Chaṇḍavarmâ and Dâruvarmâ, of dreadful deeds, to govern the earth. Chaṇḍavarmâ is managing the kingdom with a firm hand (*lit.* so as to leave no enemy), while Dâruvarmâ, disregarding the admonitions of his elder brother and uncle, commits all sorts of atrocious acts, such as seizing the wives and wealth of his people. He once saw me, who have fixed my mind on you having a beauty like that of Cupid; and, regardless of the crime of polluting a virgin, he is seeking to appropriate my person by violence. In (constant) alarm of his attempts I live wretched.” I learnt her wishes as well as her intense love for me, and having heard what the obstacle was in the way of the accomplishment of my desires, I comforted her whose eyes were filled with tears; and having thought over a plan to bring about the death of Dâruvarmâ, I said to my beloved—“Youthful damsel, I have just hit upon a clever

plan to put to death this wicked man who has a wishful eye on you. Your relations, whose veracity is undoubted, should repeatedly circulate among the citizens a report that a Yaksha dwells in Bâlachandrikâ, having taken possession of her person, and that a Seer has pronounced that, that man of enterprise fit to be united with her, who, having his heart chained with the hope of (enjoying) her superb charms, will overcome the Yaksha in the sleeping apartment and come out safely after enjoying the pleasure of the sweet words of the fawn-eyed one, accompanied by one female friend, can alone take the hand of the beauteous maiden (*lit.* she whose breasts resemble in shape a pair of *chakravâka* birds). If Dâruvarma, hearing speeches of this sort often and often, would sit quiet through fear, it would be well and good; but if, out of his wicked nature, he would offer to have a union with you, your friends should say to him that it would not be proper for the minister of Darpasâra, the king of the world, to embark upon an adventure in their mansion; and that if he should take you with lotus-like eyes to his own dwelling in the presence of the people, and sport with you without danger to his life, he should marry you and enjoy the fruit of his desires. He, too, will consent to this. You should go to his place accompanied by me dressed in a woman's garb as your female attendant. In the privacy of the place, I shall forcibly kill him with the strokes of my fists, knees and feet; and then, still in the capacity of an attendant, I shall follow you fearlessly out. Thus, having recourse to (or, accepting) this plan, you being free from fear and bashfulness should apprise your parents and brothers of our very deep mutual love, and persuade them to bring about our marriage. They will surely give you in marriage to me, a young man of noble birth and richly endowed with beauty and wealth. Impart to them the means I have devised for killing Dâruvarma, and let me know their answer." She, too, the lotus of her face blooming a little, said—"Noble one, it is you alone who can kill the wicked Dâruvarma. After his death all your desires will be completely fulfilled. Let the plan be carried out. I shall do everything exactly as you have said." This said, she, repeatedly turning her face and looking at me, wended her way

home with gentle steps. I, too, on returning to Bandhupála, learnt from him, who was an expert in interpreting omens, that I should see you after thirty days. After that he went home accompanied by me, and then dismissed me to my place. Bálachandriká, being invited for enjoyment in his pleasure-apartment by Dáruvarmá, who was caught in the nooses of the snares of my deceitful plan, prepared to go to his place, and dispatched a female messenger to me. I, too, skilfully put in their respective places the various articles of decoration proper for a young damsel, such as the jewelled anklets, the girdle, the bracelets, the armlets, the ear-ornaments, the pearl necklace, silk-garments and the collyrium, and thus putting on a charming disguise, went with my beloved to the door of his house. Our arrival being reported to him by the door-keeper, he received us with respect, dismissed all his attendants near the door, and took Bálachandriká with me to the house previously settled upon. The citizens, wishing to test the wide-spread report of a Yaksha being in possession of Bálachandriká, flocked to the courtyard of Dáruvarman's house with great curiosity. That indiscriminate fool, in the height of passion, took the young lady to a bed of the downy feathers of geese spread on a golden bedstead inlaid with jewels, gave her and to me—who had put on a charming woman's dress and whom he could not recognize as a male in the darkness of night—, gold ornaments set with jewels, very fine garments of diverse colours, sandal-paste mixed with musk, Tábúla (a roll of betel-leaves) with camphor, fragrant flowers, and similar other things, and remained talking with us with jocular words for a period of two *muhúrtas*. Then, blind with passion, he thought of embracing that beautiful girl. Inflamed with anger, I fearlessly hurled him from the bedstead and struck him with fists, knees and feet. I set right my ornaments that had snapped off in the heat of the scuffle, comforted Bálachandriká who was trembling, and coming out into the courtyard, cried out, as if trembling from fear, in loud tones—"Ah! Dáruvarman is being killed by the frightful Yaksha who had seized Bálachandriká! Come at once and see him!" The people gathered there on hearing it, had tears gushing forth, and deafened the quarters with the cries of 'Alas! Alas!' and entered, saying to one another—"In spite of his hearing the

report of a mighty Yakeha having possessed Balachandriká, Dáruvaramá courted her, being simply blind with passion. So he has been killed by his own deed; what is the use of mourning for him?" In that bustle I quickly withdrew with great dexterity with her of unsteady eyes, and returned to my place. When some days had passed, I, in the presence of the citizens, married the moon-faced maiden according to those instructions of the Seer, and enjoyed in her company many pleasures, previously wished for. On this day, as announced by Bandhupâla's omen, I came forth from the town and am fortunate enough to enjoy the pleasure of the sight of Your Highness."

Thus having heard the account of his friend, Kájaváhana with a joyful heart narrated to him his own adventures and those of Somadatta, and having directed Somadatta to follow him after his worship of Śiva was over, and after he had conveyed his wife with her retinue to his camp, he, attended by Pushpodbhava, entered the town of Avanti, which looked like a heaven on earth. Pushpodbhava introduced the prince, as the son of his lord, to Bandhupâla and his other relatives, and, causing great honour to be shown to him, arranged about his bath, meals, etc. every day at his own place, making it known in the whole town that he was an eminent Brâhmana, proficient in all the arts.

UHOHVA SA V.

The season of Spring now arrived—kindling the fire of love, in the hearts of persons separated from their beloveds, by means of the southern breeze, the leader of Kama's forces, moving slowly as if under the burden of the fragrance of the sandal-trees, and grown very thin as if it were a remnant of itself after it was eaten up by the serpents, the perpetual residents of the trees on the Malaya Mountain; making the circle of the quarters resound with the sweet tunes of the bees and of the cuckoos with their throats rendered melodious by the feast of the honey of the mango-blossoms; creating longings in the hearts of proud women, causing buds to appear on the Mákandas, Sinduváras, the red Ásokas, the Kimpúkas and the Tilas. and exhilarating the minds of amorous persons for Love's festival. In that exceedingly delightful season, Avantisundarī, the daughter

of Mānasāra, attended by her dear friend Bālachandrikā and a train of town-ladies, went for enjoying herself to the delightful garden on the border of the city, and diverted herself by worshipping Kāma with a multitude of fragrant materials such as sandal-paste, flowers, turmeric, Akshatās, and fine silk-garments, in a shady place full of sand at the foot of a young mango-tree. Desirous of beholding the Princess, who was the very image of Rati, Rājavāhana, accompanied by Pushpodbhava, as if Kāma in company of Vasanta, entered the garden, listened again and again, in various spots, to the sweet cooings of flocks of cuckoos, the notes of rows of parrots, and the hummings of the bees on the mango-trees, bright with fruit, blossoms and tender foliage grown in thick clusters from the branches gently agitated by the Malaya breeze; and after repeatedly enjoying the sight of charming pools having pure and cool water and resounding with the sweet notes of the swarms of swans, cranes, ducks and Chakravākas, sporting in the beds of the *indivara*, the *kahlāra*, the *kairava* and the *rājīva* lotuses, a little opened, gently and gracefully came to where the princess stood. Beckoned by Bālachandrikā to come without any fear, Rājavāhana, who surpassed Indra in lustre, approached the beautiful Avantisundarī, who shone as if created by the God of love, who, wishing, on account of the eager desire of Rati, to make a sportive image for her, framed an excellent figure of a woman, and formed its feet out of the beauty of autumnal lotuses growing in his pleasure-lake, and its slow and sportive gait out of the mode of the movement of the intoxicated swans in the garden-ponds; he fashioned its shanks with the beauty of his quiver, and its pair of beautiful thighs with the softness and grace of the (two) plantain-trees, at the door of his pleasure-house; its massive hips he made with the beauty of the wheels of his victorious chariot; he formed her navel, deep like an eddy of the Ganges, in imitation of the hollow of the bud of a lotus just opening, and the three folds in the manner of a flight of steps leading to a terrace, and the thick line of hair out of the beauty of the dark row of bees which forms his bow-string. He fashioned the two breasts with the beauty of the two full golden pots, the arms with the tenderness of his bower of creepers, the neck with the beauty of the victorious conch, its lips, which caused the *bimba* fruit to be compared with them, with the lovely tinge of the

sprouts of the mango-tree, placed on the ear as an ornament, the pure smile out of the beauty of the flowers which form his arrows, its tuneful words with the sweetness of the attractive warblings of the cuckoo, his first messenger, and the wind of its breath out of the fragrance of the Malaya breeze, the leader of all his hosts. He fashioned the two eyes with the grace of the proud fish, his triumphant banner; the eye-brows with the beauty of his bow; its face with the lustre—without its inherent spots—of the moon, his best friend; its thick tresses he formed with the graceful arrangement of the eyes in the peacock's feathers; and its complexion was formed by rubbing it with camphor after being washed with sandal-paste mixed with flower-juice of every kind and musk. That daughter of the king of Mālwa, who was like Lakshmi incarnate, thought him to be Kāma, the object of her worship, appearing in a visible form to grant the boon sought for, and trembled under the influence of love, like a creeper waving in the gentle breeze. And then desisting from her free sports, she, through modesty, manifested several indescribable emotions. "Indeed, she must have been created quite accidentally by the Creator when creating women; or else, if he be clever at creating such extraordinary female forms, why is it that he creates no other damsel resembling her in beauty?"—thus observed the Prince in wonder and great admiration, and stood looking at her; when, feeling abashed to stand before him, she hid herself among her friends and stood looking with sidelong glances, with eyebrows a little contracted and knit, cast in the direction of Ra'java'hana, whose beauty captivated her as the net captivates the deer. The mind of the prince also became the target of the arrows of Cupid, who had as it were got power on account of the full help he received from the various amorous feelings produced in her at that time. She thought thus to herself—"To the eyes of the fortunate young damsels of what town is a feast provided (with his sight) by this prince of uncommon beauty? What among matronly ladies, having sons, is given the first rank by this most eminent of sons being born of her? Who is his quest? What brings him here? Cupid, by tormenting me beyond measure, as if in envy, as I am looking at him who laughs scornfully at his beauty, is really giving significance to his name (viz., 'tormentor of mind'). What am I to do? How

can I get information about him?" Then Bâlachandrika, knowing the state of their minds by the judicious observance of their feelings, but thinking it improper to relate the true history of the prince in the presence of an assembly of ladies, addressed her in words that had a common import—"Princess, this is a young Brâhmana, well-versed in all the arts, who can make a goddess reveal herself before him (when necessary), who is skilled in warfare, who knows the use of jewels, spells and herbs, and is entitled to your reverence. Let him be honoured by you." Hearing this, the princess, much pleased at heart with Bâlachandrikâ who had recounted what passed in her own mind, and agitated by love like a line of waves ruffled by a gentle breeze, gave a proper seat to the prince who far surpassed Kâma, and offered him the customary worship through her friend, with the best materials such as sandal-paste, flowers, Akshatâs, camphor, a roll of betel-leaves and various other things. Râjavâhana also thought to himself—"Certainly, this must be my wife Yajñavatî in my former birth; else such a love for her could not have arisen in my mind; and to both of us equally belongs the power, conferred upon us by the ascetic to remember (the incidents of) our previous life when the curse (pronounced by him) is to cease. Still, I shall arouse knowledge in her by means of sentences suggestive of particular circumstances and given rise to by the occasion." Just then a charming swan arrived near her with a desire to sport. Seeing that Bâlachandrikâ was deputed by the eager princess to catch the swan, and considering it a fit opportunity to speak, the prince, who was very clever at conversation, gracefully said—"Friend, formerly a certain king, named Sâm̐ba, went with his beloved to a lake full of lotuses for diversion; there, beside a bed of red lotuses, he gently caught a swan whose mind was overpowered by sleep, bound its legs with lotus-fibres, and looking lovingly at the face of his beloved, with one of his round cheeks blooming with a gentle smile, addressed her—"Moon-faced lady, this swan, held captive by me, stands quiet like a sage; let him go as he wills." The swan, on its part, cursed Sâm̐ba, saying—"King, since you, proud of your kingship, have without any cause insulted me, while I, a lifelong religious student, being lost in contem-

plation, was in the enjoyment of supreme felicity in this lotus-bed, you shall suffer the pangs of separation from your beloved, as a penalty for this sinful act." Śāmba, with his face dejected, and unable to bear separation from the mistress of his life, bowed to him, falling on the ground stick-like, and humbly said—"Noble sage, kindly forgive me what I did through ignorance." The hermit, his heart touched with pity, said—"King, my curse will not operate upon you in this life ; but, on account of the infallibility of my words, in your next life you will be, through affection, the lover of this lotus-eyed one, who will have another form ; but being put in chains for two months, as a penalty for your crime of holding me a captive for two *muhûrtas*, you will suffer the anguish of separation from your beloved, and will afterwards enjoy the pleasures of a kingdom with your beloved for a long time." After this, he favoured them also with the power to remember the incidents of their previous lives. Hence you must not take this swan a captive." The princess, on hearing his words, recollected the incidents of her previous life, and decided in her mind that he was her lord. With her mind affected by love, she said with a gentle smile—"Gentle Sir, formerly Śāmba captured the swan in that manner only to please Yajñavati by doing her bidding. For in this world, out of over-courtesy, even learned persons commit improper acts." The prince and the princess, having thus mentioned for mutual information their respective names in the previous birth, known to them, so as to carry conviction, had their minds replete with love.

Just at the time the queen of Manasāra, attended by her retinue, came to the place to see her daughter's sport. Bālachandrikā saw her from afar, and fearing that the secret might be disclosed, hastily gave a signal with her hand to Rājavāhana and his companion Pushpodbhava, her husband, who both hid themselves among the trees. The queen saw, for a short time, the various graceful sports of her daughter with her companions, and then became intent on going home with her daughter. Avantisundarī, starting to go with her mother, addressed the prince, apparently meaning a swan, saying—"O you, the ornament of the family of Rājahansa (*also, swans*) here I leave you, all of a sudden, come to the pleasure-garden with the desire to sport (with me), and

go with my mother, as is but proper for me to do. May the desire of your mind be not otherwise (i.e. be fulfilled) by this my act (*also*, may your love undergo no change)!" Uttering these words suited to the occasion, and again and again casting back a sad look and gazing upon his face, she returned home. There, in the course of conversation with regard to her lover, she, coming to know his family and name from Bálachandriká, was overpowered with intense love (*lit.* with the fall of Cupid's arrows), and began to grow emaciated day by day, like the crescent of the moon in the dark half of the month, from the pangs of separation. She gave up taking food and her other daily pursuits, and in her secret chamber restlessly rolled her creeper-like (i.e. slender) frame on a bed formed of (tender) leaves and flowers wetted with sandal-juice. Her female friends, seeing the delicate princess in that state withering with the fire of love, and feeling very sad, tried to cool her body, with materials for relief from the torment, such as water prepared for her bath, mixed with sandal, *us'ira* and camphor and kept in gold vessels, garments made of lotus-fibres, and fans of lotus-leaves. Even that application of cooling remedies caused simply (flames of) fire to appear on all sides (i.e. spread through) in her body like water dropped in heated oil. Looking at Bálachandriká, who was sad at heart, and did not know what to do, with a glance from the corner of her eye bedimmed with drops of tears and a little opened, the beautiful princess, whose lower lip was parched by sighs that were hot with the fire of separation, spoke to her plaintively and slowly in a choked voice—"Dear friend, it is indeed falsely said that Káma is flower-weaponed and has only five arrows; for here I am struck by him with numberless arrows with points of steel. Friend, I think the moon is more distressing than the submarine fire, since the ocean is drained as soon as it enters it, while the selfsame ocean is augmented when it leaves it. How can I describe the evil actions of this moon (the mine of faults)?—for it is he who destroys the day-lotus, the very home of his sister Lakshmi. The Malaya breeze, being heated by coming in touch with my heart burning with the fire of separation, is surely rarefied; this bed, formed with tender shoots, adds to the heat of the body as if it were the concentrated flames of the fire of love; even the sandal (-paste) heats the body, as

if it were infected with the virulent poison smeared to the parent trunk by the fangs of serpents formerly entwining it. So, enough, enough of troubling yourself with the application of cooling remedies : only the prince, who surpasses even Cupid in beauty, can successfully cure this heat of the fever of love. But he is beyond my reach ; what am I to do ? is Bálachandriká, seeing that she (the princess) of delicate limbs was affected by the highest stage of the feverish condition of love, had her mind subdued by the beauty of Rájaváhana, and had no other protector, thought to herself—" I must quickly bring the prince (here), or else Cupid will surely reduce her to the state of being only remembered (i.e. she will die). Cupid discharged his arrows equally at both these in the garden when both the prince and the princess were looking at each other ; hence it will be easy for me to bring the prince here." Then, leaving some female friends, who were skilled in the timely use of remedies, to guard the princess, she went to the house of the prince. Rájaváhana, whose mind had become the quiver of the arrows of Cupid, and who lay on a bed of leaves withered on account of their contact with his body heated by love-torment, saw, as he was talking with Pushpodbhava with regard to his beloved, her dear friend come near him ; and being pleased at heart to find that Bálachandriká had arrived like a potent herb to be sought, he asked her, whose folded hands, graceful like the bud of a lotus, decked her spacious forehead, and who had sat on a proper seat pointed out to her with the words—" Sit there," the news about his beloved, as she respectfully offered the camphor-mixed Tábúla to him, given by Avantisundarí. She with modesty replied—" Lord, ever since the time she saw you in the pleasure-garden, she is being tortured by Cupid ; and finding no relief from beds of flowers and such other things, she, like a dwarf trying to get at the fruit of a tall tree, is desirous of obtaining, on account of being blinded by love, the inaccessible pleasure of a close embrace of your bosom ; and having herself written this epistle she has asked me to hand it over to you with the words—" Give this to my lover." The prince took the letter and read as follows :—

" O blessed prince, having seen your form, delicate like a flower and perfect (*lit.* flawless) in beauty in the whole world, my mind desires that you should make your heart as tender

(as your form is graceful) [er, my heart entertains love (for you); so please make your heart etc.]”

Having read it he said to her respectfully—“Friend, you, the wife of Pushpodbhava who follows me like my shadow, are yourself like the external life of that fawn-eyed lady. Your shrewdness has served as a basin to the creeper of this whole affair; so I will do everything. The beautiful princess refers in her letter (indirectly) to the hardness of my heart. The very moment when that fawn-eyed damsel came within the range of my sight in the pleasure-grove, she robbed me of my heart and (with it) went to her place; so she herself best knows whether it is tender or hard. It is very difficult to get access to the chamber of the princess. I shall devise some remedy favourable to our object, and shall approach that beautiful damsel to-morrow or the day after. Tell her everything about me as you have seen it, and make use of remedies in such a way that she, who is as tender as a Śirisha flower, will not suffer any bodily torment.” Bālachandrikā on her part was satisfied on hearing his words that implied love, and returned to the princess’ chamber. Rājavāhana also went with Pushpodbhava, to dispel the pangs of separation, to the pleasure-park where he had (first) obtained the pleasure of the sight of his heart’s beloved. There, unable to rest (*lit.* stop) in any place, being affected by love, he reviewed the many trees, the clusters of leaves and flowers of which had been collected by the *chakora*-eyed princess, the place where the damsel with a face like the autumnal moon had worshipped the image of the God of love, the cool sandy surface, marked by the rows of the foot-prints of the lovely lady, and the leafy bed under the bower of the Mādhavi creeper that she, having pearly teeth, had left after resting on it for a time. And he wandered about, remembering again and again the several events that occurred at the time he saw that ornament of the womankind; seeing again and again the fresh leaves of the mango-trees shaken by the gentle breezes, tremblingly, as if they were the flames of the fire of love, and repeatedly hearing the notes of cuckoos, parrots and the bees, which were as it were the spies of Love whispering in his ears.

Just then a Brāhmaṇa, clad in thin and variegated raiment, decked with bright ear-rings, and attractive with his sumptuous apparel, came there unexpectedly, accompanied by persons with their heads clean-shaved, and with a blessing

duly pronounced, saw Rájaváhana glowing with a halo of light all round. The Prince respectfully asked him who he was and what art he was versed in. He replied that he was an expert in the art of magic, named Vidyeshvara, and that he came that day to Ujjain in the course of his visits to many countries for the amusement of the princes. Again he looked at Rájaváhana closely, and with a significant smile asked him what was the reason of his pallor in that land of pleasure. Pushpodbhava, on his part, thinking that he would be of use to them in the accomplishment of their object, respectfully addressed him—“Since the friendship of the good arises out of a conversation, you have become our dear friend in such a short time owing to your sweet talk with us just now ; and what is there that can be withheld from a friend ? There arose an intense mutual love, at an unexpected meeting in this pleasure-grove, between the daughter of the king of Málwá, when she came here for the celebration of the great Spring-festival, and this prince. It is on account of the absence of some means of attaining constant enjoyment that he is in this miserable plight.” Vidyeshvara looked at the face of the prince, charmingly blushing, and said with a gentle smile—“What object of yours, my lord, can be beyond accomplishment, when I, your servant, am ready to serve you ? By means of my art of magic I shall beguile the king of Málwá, and, bringing about the marriage of his daughter with you in the presence of the citizens, cause your entrance into the apartment of the princess ; but let the princess be informed of this beforehand through her friend.” The prince, highly pleased at this, greatly honoured and then took leave of that Vidyeshvara, his disinterested friend who had declared his skill in magic (or, in bringing about results by artificial means) and who knew deception, counterfeit love and natural affection.

Rájaváhana now looked upon his desires as almost fulfilled on account of Vidyeshvara's skill in magic, and, returning home with Pushpodbhava, took care to inform the princess, through Bálachandrika, of the means of union that were going to be used by the Bráhmaṇa, and with his mind full of curiosity remained thinking as to how to pass the night. Next morning Vidyeshvara, well-versed in the mode and progress of the sentiments and feelings, went to the gate of the palace, accompanied by his numerous attendants, and declared his profession to the door-keeper, who thereupon hastened to announce the approach

of the magician to the king. Called in by the king of Málwá, full of curiosity, in company with the equally curious ladies of the harem, Vidyeśvara entered the inner court, humbly uttered benedictions upon the king, and, permitted by the king, began his performance. Then, as the roll of drums beaten by the servants swelled and the songs of singing girls, sweet like the tune of intoxicated cuckoos, flowed in sweet succession, and the minds of all present there were overpowered with great curiosity, he stood for a moment with his eyes half-closed, making his attendants move round him, as he whirled his magic bundle of peacock's feathers. After this, serpents, decked with hoods copiously emitting virulent poison and illuminaing the expanse of the palace with the array of the gems in their hoods, moved about, causing fright; and many vultures taking up those big snakes in their beaks whisked about in the sky. Then the Bráhmaṇa, after having exhibited the tearing of Hiranyakaśipu, the monarch of the demons, by Nṛsiṃha, said to the greatly astonished king—"O king, now at the close of my performance it is but proper that you should see something auspicious; hence, to insure the attainment of a number of blessings, I shall perform the marriage of a prince endowed with all the auspicious signs, with a princess, having a form exactly like that of your daughter." The king, out of curiosity to see it, assented; and Vidyeśvara, with his face brightened at the prospect of his desired object being accomplished, put in his eyes a collyrium which had the virtue of stupefying all, and looked around. Then, as all were looking at the spectacle in astonishment as a feat of magic, he united, in the presence of the sacred fire, on account of his proficiency in the religious rites and other performances attendant on a marriage, Avantisundarī, who had come there decorated with numerous ornaments as previously arranged, with Rájaváhana, with his heart swelling with love. At the close of the performance, the magician loudly ordered all the magical persons to disappear, when all persons conjured up by magic disappeared one by one. Rájaváhana also, skilfully carrying out the secret plan as previously arranged, entered the chamber of the princess like a man conjured up by magic. The king of Málwá also thought it a miracle, rewarded that Bráhmaṇa with a large sum of money, and having asked Vidyeśvara to depart, himself went into the inner apartment. Then Avantisundarī, attended by her dear companions, went to her beautiful mansion with her husband. Then Rájaváhana,

who had his desires thus fulfilled with the help of fate and man, gently removed the feeling of bashfulness of that fawn-eyed damsel with his sweet and loving acts of endearment, infused in her a desire for amorous sport, engendered confidence in her on account of the privacy, and, eager to drink the nectar of her conversation, related to her the diversified and heart-ravishing tales (from the Mahābhārata &c.) of the fourteen worlds.

END OF THE PU'RVAPĪTHIKA'.

DASĀKUMĀRACHARITA.

UCHCHHVĀSA I.

Having heard the description of the universe from the prince, that beautiful princess, with her eyes dilated through wonder, said with a smile—"Dearest, to-day my ears have been blessed (*i.e.* the function of my ears has had its mission fulfilled) through your favour; to-day you have set in my mind the lamp of knowledge that dispels all darkness of ignorance; to-day is ripened the fruit of the service of your lotus-like feet. What service shall I do unto you so as to make a return for this your favour? There is nothing mine that is not yours. Or why, this person too does possess power in some matter; impossible it is to cause this lower lip of yours, that has already been used by Sarasvatī, when she seized your mouth, to be kissed by me without my desire;—or to cause this bosom of yours, that has been enjoyed by the plump breasts of Lakshmi, to be embraced by me without my permission." With these words, resting her rounded breasts on the bosom of her dear husband like the monsoon spreading in the sky the train of big clouds, expanding her eye sparkling with deep love, like a full-developed Kandali-bud of deep red, and graceful (*i.e.* marked) with her ample tresses that imitated the plumage of a peacock, being variegated with flowers that looked like eyes in a peacock's tail and hanging about disorderly like a row of bees, she impatiently kissed his ruby-like lower lip magnified by the stream of its spreading reddish lustre and hence resembling the bud of a Kadamba flower rugged with its filaments like the throbbing rays of the morning sun. At this the feeling of passion being excited, there proceeded an uninterrupted course of enjoyments highly pleasing on account of the various modes of enjoyment. As they were in sound sleep brought on by the fatigue of enjoyment, they saw

in a dream an old swan with its legs bound with a string of lotus-fibres, and both awoke at the vision. On waking, the prince found his feet bound by a silver-chain, as if they were embraced by a series of the rays of the moon mistaking them (his feet) for lotuses. Perceiving it, and not knowing what to make of it, the princess, beside herself with great fright, screamed aloud. Thereupon the whole of the apartment of the princess was thrown into commotion, all the inmates trembling, as if it were set on fire, as though some evil spirit had taken possession of it, not knowing how to act then or after, quite regardless of the necessity to keep the secret intact, dashing their limbs against the floor, screaming at the top of their voice, and having their cheeks covered with the stream of tears. / At this time of confusion, the guards of the female apartments, their entrance not being barred, rushed in all at once to see what the matter was, and they discovered the prince in that state; their desire to arrest him, however, being curbed by his majestic appearance, they at once communicated the incident to Chandavarmā. He came, foaming with fury, as if burning him with his eyes that contained fire; and, looking at the prince, he recognized him and said—"How now! This, indeed, is the same mischievous fellow, bearing the designation of a Brāhmaṇa, the friend of Pushpodbhava—that foreign merchant, inflated with the pride of his riches and the husband of that wicked Bālachandrika who was the cause of my younger brother's death—who, intoxicated with the pride of beauty and vain of his knowledge of the arts, has, by means of skill in the various arts of deception, imposed upon the silly citizens, who falsely attribute impossible divine (superhuman) powers to him, and who, wearing the cloak of religious hypocrisy, practises evil secretly. How possibly was this wicked Avantisundarī, treating valorous persons like us with disdain, attached to him? Let the wicked girl, the defiler of her family, to-day see her lord exalted to the dignity of the gibbet!" Thus he reviled Avantisundarī, and with his forehead fierce on account of the terrible knitting of the eye-brows and looking like Kāla, he dragged the prince with his hand rigid like an iron rod, seizing him by his lotus-like hand marked with the linear marks of a lotus and a wheel. Rajavāhana, bold by nature, and possessing prowess of every kind to the highest degree, knew for certain that it was a calamity brought on by destiny, and that it could only be met with by means of

submission ; so he gave himself up to the enemy, comforting his dearly-loved wife, who was thinking of putting an end to her life, with the words—" Call to your mind, O you with a swan's gait, that incident about the swan ! Bear yourself up for two months, O fair one ! "

{ When the King and Queen of Málwá heard the story, they were distressed, and, being attracted by his handsome form, saved their son-in-law who was about to be put to death by his foe, threatening else to put an end to their own lives ; but they could not, owing to their powerlessness (*lit.* they not being the sovereigns), deliver him from his calamity.) That Chandavarmá, known for his fierce disposition, sent a courier to inform Darpasára, who was practising religious austerities on the Kailása mountain, of the whole of this affair, and at once seized Pushpodbhava with all his family, threw him into prison and confiscated all his effects. He then secured Rájaváhana, like the cub of a lordly lion, in a wooden cage, and being distrustful of all, took him, who felt no pain due to hunger, thirst and the like by virtue of the magical jewel concealed in his hair, with him as he proceeded on an expedition against the Aṅga country in order to uproot the king of the Aṅgas who had contemptuously treated his request for the hand of his daughter. He besieged Champá, making it shake under the weight of his army. The king of Champá, Simhavarmá, whose prowess was as irresistible as that of a lion, having caused a passage to be made in the rampart, issued forth with a mighty force, appearing like pride incarnate, impatient of aggression and not caring to wait for the arrival, which was quite imminent, of the princes, who were called by the multitude of messengers sent by himself and who were coming very fast to help him, and opposed the rival army. In the great battle that ensued, however, Simhavarmá, with all his forces destroyed and having his own armour battered by hundreds of blows from mighty weapons, was captured by Chandavarmá who had superhuman vital strength, by jumping upon his elephant from his own elephant. Chandavarmá, through the great love he bore to his daughter Ambaliká, also named Abalá-Ratna (*lit.* 'a jewel among women') did not, however, put him to death. But he whose intentions were not to be divined, kept him in custody, after having taken out all the arrow-darts from his body. He resolved, in conformity with the calculations of the astrologers, to espouse the princess the next morning.

Just as the ceremony of fastening the auspicious marriage-string was performed, the courier named Aipsaṅgha arrived from the Kailāsa mountain with the reply of Darpaśara who was the king in authority, which ran thus—"Fool! Is there room for showing pity to the defiler of the princess' apartment? Does it behove even you to abide by whatever nonsense the old king utters, whose mind is deprived of all sense of honour and dishonour owing to his age, and who is only partial to his ill-behaved daughter? You should create joy for (i.e. gladden) my ears by at once sending me the news about the love-crazed miscreant being put to death with tortures; the wicked girl also with her younger brother Kirtisāra should be thrown into prison with her feet in irons." On hearing this message Chandaṣarmā ordered his attendants, fixing on them a look of command, thus—"Let the villain, the violator of the chastity of the princess' apartment, be brought before the palace-gates tomorrow morning, and let also the lordly elephant, named Chandaṣota, decked with the usual decorations, be brought there. After completing the marriage-rites, I shall get up and myself make that the fellow of depraved character a plaything of the elephant (i.e. so as to be smashed to pieces), and then riding the same elephant I will march forth and capture the multitude of kings that are approaching to help the foe, together with their treasures and conveyances." The next day, as the dawn was just breaking, Rājavāhana was led forth by the guards to the palace-yard, and the elephant Chandaṣota, with ichor flowing from his temples, was also brought there. At that very instant the silver chain fell off from the prince's ankles, and, assuming the form of an Apsaras, beautiful like the digit of the moon, went round him keeping him to the right, and with folded hands addressed him—"Prince, please listen to me with a mind softened with kindness. I am an Apsaras, named Suratamañjarī, born of the rays of the moon; in the sky a foolish swan mistook my face for a lotus and pursued it, when in the confusion of keeping it off, my necklace snapped, and dropping off happened to fall on the head of the great sage Mārkaṇḍeya who had just emerged after having bathed in a lake of the Himalayas, called Mandodaka, and made it doubly hoary by means of the rays of its jewels. Incensed by the affront, he denounced upon me an unjust curse (thus):—"O wicked girl, assume thou a metallic form, wherein your consciousness will be suspended." Then, being propitiated by

as fetters for your lotus-like feet for two months only, and further that my senses would not lose their powers (all the while). I, who was transformed into a silver-chain as a penalty for my great sin, was found in that state on the Kailāsa mountain by a demi-god, named Vīraśekhara, the son of Mānasavega, and the grandson of Vegavat, a prince of the family of Ikshvāku ; and I remained in his possession. Now when the hostilities commenced by his father (Mānasavega) were still proceeding, Vīraśekhara, hostilely disposed towards Naravāhanadatta, the extender of Vatsa's race and the reigning emperor of the Vidyādharas, entered into an alliance with Darpasāra, who was practising penance, and whom he thought capable of punishing his foe. Darpasāra agreed to give him his sister Avantisundarī in marriage. Once, as the moon shone brightly in the sky, Vīraśekhara, desirous of seeing the beloved of his heart, Avantisundarī, and unable to curb his passion, descended into the princess' chamber, beautiful like the palace of Indra. Himself invisible by virtue of the charm of concealment, he beheld the princess, who, with her limbs drooping, through the fatigue of sexual sports, lay reclined on your lap, and in whom the tide of passion was caused to swell by means of tales, sweet like nectar, of the creation, maintenance and destruction of the three worlds. Though enraged at the sight, he was frustrated in his mental resolve to seize you by your prowess; but finding both of you sleeping soundly in each other's arms, he, urged by favourable fate, passed me in the form of a silver chain round your lotus-like feet and hastily departed in great anger. To-day my curse expires ; and your imprisonment also extended over the same two months ; be pleased to tell me what I can do for you." The prince, saying—"Go and cheer up my heart's beloved with the news of my liberation," dismissed the nymph as she was bowing before him.

Just at that time a sudden cry arose that Chāṇḍavarmā was killed with the stroke of a scimitar by a single thief of extraordinary prowess, being violently pulled down by being forcibly seized by the arm stretched forth through ardent desire to seize the hand of Ambalīkā, the daughter of Simhavarmā, and that covering the precincts of the palace with hundreds of dead bodies he (the thief) was moving about freely, unimpeded in his course. On hearing this, Rājavāhana, having knocked off the driver, leaped upon the same furious elephant and drove it to the palace with utmost speed. The way was cleared for him by

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the foot-soldiers who fell off as the elephant advanced with speed, and he entered the palace-yard, and in a tone deep like the thunder of a train of clouds said—"Where is that hero who performed this great feat impossible for a human being to achieve? Let him come and sit here beside me on this infuriated elephant, so that by my side he can be safe (*lit.* will have no fear) even when fighting with the gods and demons." On hearing this, the valiant youth was greatly delighted, and came with folded hands and dexterously mounted the elephant that contracted its body at a signal. R'ajavâhana saw him closely just as he was mounting (the elephant), and exclaimed with his eyes dilated through joy—"Oh, this is none but my dear friend Apaharavarmâ!" And, catching the foreparts of both his arms that were thrust into his arm-pits as he was sitting behind, caused himself to be embraced by him, and himself also embraced him by throwing his arms backwards. (Having disengaged himself from the embrace the very instant, Apahâravarmâ hurled to the ground the opposing warriors who, puffed up with the pride of their strength, were fighting in various ways closing round him, making use of various weapons such as bows, the disc, iron clubs, harpoons, darts, double-edged swords, javelins and maces. In a moment he saw even that hostile army besieged by another army rapidly advancing in the front from an opposite direction.)

Just after that, a man, of a complexion yellowish-white like the Karpikâra flower, with his curly hair blue like the sapphire, his hands and feet tender like the lotus, with his blue, glossy, milk-white and attractive eyes stretching as far as the ears, having a poniard, with its hilt set with jewels, deposited in his waist-band, wearing a silk-garment, of a slender waist but a broad chest, pouring a shower of arrows upon the hostile army as he was well-practised in the use of weapons, urging his swift elephant by rubbing hard the roots of its ears with the toes of his feet, advanced, and recognizing Râjavâhana from his knowledge of the description formerly given, bowed down to him with folded hands, and fixing his eyes on Apahâravarmâ said—"Here has arrived the force of the allies for rendering assistance to the king of the Aṅgas and led by me hither by the way pointed out by you. The army of the enemy is now thoroughly routed and broken, and is reduced to such a helpless condition that its weapons can be easily snatched away even by

women and children; what further am I to do for you?" Apáharavarmá was highly pleased and said—"Lord, favour this servant with a gracious look; Your Highness should consider him as my own self, only concealed under this form and under the designation of Dhanamitra. If Your Highness does not find fault with it, let him (go and) liberate the king of the Aṅgas, and get together (the spoil i.e.) the treasures and the conveyances, and then attend upon Your Highness sitting at ease in a quiet place, accompanied by these princes who are siding with us." The prince assented, and riding out of the town with him by the way he pointed out, alighted from the elephant on the ground under a large Rohiṇa tree, cool with the breezes from the waves of the Ganges that blew there, and having a bed of sand white like a silk-garment. Rájaváhana sat at ease, as on an elephant, on the sandy Gangetic plain, the surface whereof was quickly smoothed with his own hands by Apaháravarmá, having alighted first. While he was thus seated, Dhanamitra came with Upaháravarmá, Arthapála, Pramati, Mitragupta, Mantragupta and Viśruta, and with Prahárvarmá the king of Mithilá, Kámapála the king of Káśi, and Simhavarmá the king of Champá, and bowed before Rájaváhana. The prince also, transported with joy, rose (to receive them), wondering at the singular turn of good fortune in that all his friends had come together at the same time, and after receiving them with proper civilities closely embraced them. He looked upon (i.e., treated) the Kings of Káśi, Mithilá and Aṅga, who were introduced to him by his friend, with the respect due to his father. They, with their white hair bristling through joy, embraced him in great haste and he also felt greatly delighted.

Then, as affectionate talks went on between them, he, being requested by his friends, narrated to them his own adventures and those of Somadatta and Pushpodbhava; and thus, having made a beginning, he asked his friends, with a desire to hear their narratives, to recount to him the incidents that severally befell them. Of these Apaháravarmá began (his own narrative) first:—

UOCHCHVĀSA II.

"Lord, when the group of friends dispersed in search of Your Highness, who had then entered the nether regions for assisting that Bráhmaṇa in his object, I, too, wandered over the earth.

Having heard somewhere from a conclave of people talking among themselves that there resided on the bank of the Ganges, outside the city of Champâ, a great sage, named Marichi, who was possessed of divine sight got by the power of his austerities, I, desirous of knowing your whereabouts from him, directed my steps to that region. And in that hermitage I beheld, under the shade of a young mango-tree, an ascetic who was looking like one dejected. Received as a guest by him I took rest for a short time and asked him, saying—"Where is the great seer, Marichi? I wish to know from him the fate of a dear friend gone away for some reason; for, the sage is known over the earth as possessed of a wonderful power of knowledge." He, thereupon, heaved a long sigh and said—"In this hermitage there was such a sage formerly. A courtesan named Kāmamanjari, who was the ornament of the Aṅga-capital, once approached him full of dejection and with breasts bespangled with large tear-drops, and bowed to him, sweeping the ground with her long dishevelled tresses. Just then the multitude of her relatives, led by her mother, who ran after her with piteous cries arrived there close upon her heels. The merciful sage, as the story goes, comforted them with sweet words and asked the harlot the cause of her distress. She, appearing to be full now of hashfulness, now of sorrow and now of respect, replied—"Revered Sir, this person, not destined to enjoy the pleasures of this world, has approached, for protection, the root of your feet, renowned for their being the asylum of the afflicted, for obtaining the felicity of the other world." But her mother, having raised her folded hands and after rising up from the ground having touched it (in the act of bowing) with the knot of her hair interspersed with the grey of age, said—"Revered sage, here your slave begs to submit her offence with respect to her; my fault lies simply in making her perform the duties of her proper profession (or, duties as required by my office). This is the special office (duty) of the mother of a courtesan—viz. to cultivate the beauty of the person of her daughter from the very birth; to nurture the body of her daughter by means of congenial (*lit.* measured) diet, that will help the development of lustre, strength, complexion and intelligence and will keep the humours, the gastric fire and the vital fluids in harmony; from her fifth year (of age) not to expose her very much to the view even of her father; on her birth-day and on other auspicious days, to perform the auspicious rites marked with great festivities; to train her in the erotic science

in all its branches, to carefully initiate her in the arts of dancing, singing, playing on musical instruments, *azung*, painting, as well as in the confectionary (culinary art), in the art of preparing perfumes, wreathing flowers and also in reading writing and expressing herself with elegance and wit; to teach her the simple outlines of grammar, logic and astrology. She (the mother) has to make her adept in the art of gaining a livelihood, in sportive graces, and in games of chance and strife; (the daughter) also receives practical instruction with great pains, at the hands of confidential persons, in the secrets of the sexual science; she has to appear, carefully decorated and attended with a large retinue, at public festivals; she has to attain perfection in the art of singing as would suit particular occasions, at the hands of experts previously engaged; she has to be advertised through experts in various arts in different places; she must be proclaimed through palmists and astrologers as being endowed with all the auspicious marks; with the help of parasites, gay companions, jesters and the Buddhistic nuns (female mendicants), she has to get her beauty, behaviour, accomplishments, charms and amiableness discussed in the circles of the townspeople. When she becomes the constant object of the desires of young men, then to set a very high price on her hand (*or*, to bestow her on a youth at a very great price); or to give her away to one who is independent (*i.e.* master of his own affairs) and of his own accord is either very powerfully affected by (*lit.* is blinded by) love for her or whose passion is furiously excited at the sight of her coquettish actions, and who is endowed with high birth, beauty, youth, power to give riches, honesty, munificence, skill, politeness, (knowledge of) the arts, good disposition and affability; or to deliver her over to one who is not independent but possesses superior qualities and is extremely intelligent, even for a small sum, giving out in public that much was received; and (sometimes) to extort money from the elders or such by bringing about a connexion with him by the Gândharva marriage,* and if no money comes in, to gain the object in the local court by winning over by friendship the king (*or*, the chief authority). When one is attached to her, to make the daughter observe the vow of chastity towards him. (It is also her duty) to appropriate by various artifices what remains of the wealth of

* Or, according to some, 'under the pretence that a Gândharva marriage was contracted.'

lovers after it has been expended by daily, occasional and love gifts; to reject one who, though almost seduced, does not give anything, by picking a quarrel with him; to stimulate the liberality of one, who, being attracted, is deep in love, by inciting him through a deputy (*or*, neighbour;—*or*, the lover of a neighbouring courtesan, *Com.*); to get rid of one who is without money by means of sarcastic remarks, by reviling him in public, by keeping her daughter off from him, and thus inspiring him with shame or by accepting another lover for her, and by insults; and often to unite her with rich persons, capable of giving much money, who are able to remove all difficulties, and who are unobjectionable, after duly considering all doubts about the advantages and disadvantages (from the connexion). A mere attendance upon a lover, and not real attachment to him, is the duty of a courtesan; and even when she really loves him, she must not disobey her mother or grandmother. Such being the settled practice, this damsel, having transgressed the duties prescribed by the god Brahmâ, passed exactly a month indulging her passion at her own expense in company of a Brâhmana youth, who is altogether a stranger and whose only wealth is his handsome form. A large number of admirers, capable of giving much wealth, she offended by rejecting them, and thus ruined her family; and when I dissuaded her, saying—‘This is foolish and not a wise thought,’ she, in a rage, set out to take up her abode in the woods. Now if she, who has thus acted, proves unshaken in her resolve, all these persons, who have no other means of subsistence, will starve themselves to death, just here.” With these words she burst into tears.

Upon this the sage, full of mercy, addressed the damsel—“Good girl, this forest-life is surely a life of suffering. Its object is either final beatitude or the attainment of paradise; the first of these, being attainable by the perfection of spiritual knowledge, is generally difficult to accomplish; the second is within the reach of every one who discharges the duties of his family. It were well, therefore, that you should desist from an impossible attempt and abide by the advice of your mother.” Thus addressed she, saying—“If the root of the feet of Your Reverence be not my refuge, helpless that I am, let the God of fire be!” became agitated (uneasy) at heart. The sage then thought to himself, and said to her mother—“Go home for the present; wait for a few days till she, of a tender body and accustomed to the

life, and being constantly awakened to her duties by me, comes to her senses." When the relatives of the young courtesan returned home, saying 'Very well,' the damsel, full of deep devotion, wearing a couple of freshly-washed garments and not much attentive to personal decoration, won the sage's heart in a few days by such actions as filling the basins of the young plants with water, taking pains to pluck and collect the flowers for the worship of the deities, preparing offerings of various sorts, keeping ready the sandal-paste, flowers, frankincense, lamp-light, dancing, singing and playing on musical instruments, for (the propitiation of) Śiva, and by engaging herself in a secluded place in conversations with him touching the three objects of worldly existence and suitable discussions concerning the nature of the Self

Once, when in private, finding that he was affected by passion, she observed with some astonishment—"Foolish, indeed, are the worldly people that place Artha (wealth) and Kāma (pleasure) on an equal footing with Dharma (virtue, religion). Urged by the Marīchi, saying—"Tell me, child, in what degree you would have Dharma transcend Artha and Kāma," she began slowly to speak through modesty—"Your Reverence should, indeed, seek to learn of the superiority or inferiority of the three objects of worldly existence from a person like myself! Or, even this may be a new way of showing favour to your slave! Very well; may Your Reverence attend:—To be sure, Artha and Kāma cannot come into being without Dharma; but even without regard to them, Dharma alone is the creative cause of final beatitude, and is attainable only by the concentration of the mind. It does not (like Artha and Kāma) much depend on external means. Supported (*i.e.* held up) by the knowledge of the reality, it is not affected by Artha and Kāma, howsoever pursued; and, even if affected, it is set right by a little exertion; and, eradicating that defect also, it conduces to the highest (*lit.* not a little) bliss. Hence the passion of the Grandsire (Brahmā) for Tilottamā; the pollution of thousands of the wives of the ascetics by Śiva; Kṛishṇa's amorous sporting with sixteen thousand wives in his harem; Brahmā's passionate inclination towards his own daughter; the seduction of Ahalyā by Indra; the Moon's violation of the bed of his preceptor (Bṛihaspati); the Sun's unnatural connexion with a mare; the union of Vāyu with Afījanā; Bṛihaspati's illicit intercourse with the wife of (his elder brother) Utathya; Parāśara's despoiling of the daughter

of a fisherman; his son's (Vyása's) connexion with the wives of his brother (Vichitravírya); and Atri's union with a doe. Also, the various artifices employed by gods towards the demons (*or*, deeds worthy of the demons alone) to gain their various objects do not affect Dharma, by the power of knowledge. And, when the mind is purified by piety, passion (Rajas) does not at all defile (*lit.* stick to) it, as dust does not the sky. I therefore hold that Artha and Kâma do not come up even to a hundredth part of Dharma."

On hearing this the sage with his passion enkindled (*or*, augmented) said—"Graceful damsel, you have taken a proper view (of matters), in that you say that the Dharma of him who has known the Truth is not obstructed (*or*, interfered with) by worldly enjoyment. But we, from our birth, are quite ignorant of matters relating to Artha and Kâma. It is necessary to know what their natures are, their attendant circumstances and their results." She replied—"Artha is of the form of (*i.e.* consists in) its acquisition, increase and conservation; its concomitants are agriculture, rearing up of cattle, trade, peace, war and the like; and its fruit (*i.e.* final object) is its bestowal on deserving persons. Kâma is a peculiar kind of touch (contact) yielding the highest pleasure to persons whose hearts are deeply attached to sensual objects; its concomitants are all that are lovely and bright in this world; its fruit is the highest gratification, which gives the highest delight, which springs up from mutual, close contact, which is sweet to remember, in which all self-conceit disappears, which is supreme, which is bliss directly enjoyed, and which is to be felt by one's own self only. It is for the sake of this pleasure only that men practise in particular (holy) places severe penance, give liberal gifts, fight terrible battles, and undertake dangerous enterprises, such as voyages.

Hearing this, the Rishi—it may be owing to the power of destiny, or to her eloquence, or to infirmity of his own mind—became attached to her, disregarding his devotions. She took him, who was too far gone in forgetting himself (*i.e.* his proper duty), in a car to the town, and led him to her own house by the magnificent high road. And (as they passed), the festival of Kâma was proclaimed as taking place on the morrow. Next day, when the ascetic had bathed and applied perfumes to his body, and put on beautiful garlands, she led him, who had begun to act like a votary of the God of love, and who had no longer any

was without her even for an instant, by the splendid royal road to where people were celebrating the festival, and approached the King who was sitting, surrounded by hundreds of damsels, in one part of the garden. The King, with a smiling face, said—"Fair damsel, sit down with the sage." Thereupon she made a graceful bow and smilingly sat down; which done, a certain beauteous woman with folded hands rose up, saying—"Sire, I am vanquished by her and own myself the damsel's slave," and bowed to the king. A general uproar due to wonder and joy rose up from the people. The damsel, dismissed by the delighted King after being rewarded with jewelled ornaments of great value and a large retinue, and also applauded by the different groups of courtesans and the principal citizens, said to the sage even without going home—"Revered Sir, here I fold my hands to you; this your servant has been long favoured; now return to your pious duties." But he, as if struck by the thunderbolt and greatly agitated by his passion, said to her—"Dear damsel, what does this mean? Whence is this indifference? Where has gone that uncommon affection you showed for me?" Thereupon she smiled and said—"Sir, the damsel, who in the assembly acknowledged herself defeated, formerly in some conflict with me rebuked me, saying—'You are boasting as if you have won over Marichi;' so I proceeded in this affair, it being agreed (between us) that the vanquished one should become the slave of the other, and by your favour I have won the wager." The silly ascetic, thus repulsed by her, greatly repented, and like one vacant-minded, returned to his dwelling.—And know me, O noble youth, to be the same who was so gulled by that girl. And that same whore, having uprooted the passion instilled in me by her power of fascination, has now infused (i. e. created) in me a great disgust for worldly pleasures. Before long I shall render my soul capable of achieving your object. In the meanwhile do you abide in this very Champá, the capital of Aṅga."

At this time the sun set, as if in fear of the touch of the darkness (of ignorance) that fell off from the sage's mind; the *Rāga* (passion, redness) cast off by him, glimmered in the shape of the twilight; and the beds of lotuses faded away, as if they had colourlessness imparted to them (—as if filled with disgust) by his narration. In conformity with the sage's directions I performed the evening devotions with him, sleeping after him, and passed the night talking on various topics suited to the occasion. At

day-break, while the red-rayed (morning) sun, that looked almost like a wild conflagration on the peak of the rising mountain, and that despised (i. e. far surpassed the lustre of) the tender sprouts of the desire-fulfilling trees, was peeping up, I bowed to him and proceeded to the city. On my way, outside a convent of Jain mendicants, I saw, seated in a lonely clump of red Aśoka trees, a certain Jain mendicant, of a miserable look, who had not yet taken to asceticism (or, who had not begun to practise Samādhi—abstract meditation), who was reduced by mental anxiety, and who was the foremost among the ugly. I also noticed drops of tears falling on his chest from his face, the accumulation of dust whereon was loosened. I sat down by him, and asked him—“Penance and this shedding of tears, how to reconcile the two! If not a secret, please let me know the cause of your sorrow.” He answered—“Gentle youth, listen. I am Vasupālita by name, the eldest son of a merchant named Nidhipālita, an inhabitant of this very Champā. On account of my ugliness I came to be distinguished by the name Virūpaka. There was here another (youth) called Sundaraka, a name quite significant in his case, who, rich in virtues and (skilled) in arts, was not much favoured (*lit.* fattened) by wealth. An ill-feeling was created between him and me, based on our form and wealth, by the designing town-sharpers who live by creating discord. Once, at a festival, they themselves put down an altercation in reproachful language between us, due to mutual insult and given rise to by themselves, and settled the matter, saying—“Neither form nor wealth is the test of manliness; but he alone is a man whose youth would be sought by the most eminent harlot. Let him, therefore, whom Kāmamañjarī, the ornament of young women, would love, have the banner of grace.” We agreed to it and sent messengers to her. I alone (as it appeared) became the inflamer of her passion; for, as we were seated, she, approaching me alone, invested me with a string (i. e. succession) of side-glances as if of blue lotuses, and thus made my rival hang down his face through shame. I, who considered myself blessed, made her the mistress of my wealth, my house, my retinue, my body and even of my very life. And she reduced me to utter poverty (*lit.* made me one to whom a rag was left). I, who was deprived of everything and turned out by her, became an object of ridicule to the world; and being unable to bear the contempt (*lit.* the utterings of ‘fie’) of the aged citizens, I came here to this Jain convent, where the path to

final beatitude being shown to me by a Muni, I, thinking that my present garb should be easy to those who had left the house of a harlot, and being filled with disgust, threw off that strip of cloth also. Then again, with my body covered with a thick layer of dirt, smarting under the great pain caused by the plucking off of the hair, tormented with severe thirst and hunger, and troubled by severe restraints, like a newly-caught elephant, in matters such as dwelling, sitting, sleeping and taking food, I thus thought over my state— "I am a Brâhmaṇa, and in following the path of the heretics I deviate from my proper faith. My ancestors followed the path (principles) laid down by the Vedas and the Smṛitis alone. But I, an unlucky creature, had to follow this unrighteous path of this nature as if it were that of righteousness, where the dress (to be worn) is condemnable, which is the abode of excessive suffering, the fruit whereof is hell even after death owing to one's having constantly to listen to the blasphemy against the gods Viṣṇu, Śiva, Brahmā and others, which is rewarded with no (real) fruit, and which is almost a deception." Thus, with a full realization of my improper course of action, I freely give vent to my tears, having come to this solitary clump of Aśoka trees."

Moved to pity on hearing his account, I said to him—"Friend, be patient and wait for a time here. I shall so manage it that that harlot herself will restore your wealth to you; there are means of that sort." Having thus cheered him up, I rose after he had done so. Just as I entered the city I came to know from the general talk that that city abounded in rogues (or, covetous) and wealthy people; and wishing to restore them to their primitive natures by proving to them the transitoriness of wealth, I resolved to take to the path laid down by Karpāsuta (i.e., to thieving). I then entered the gambling house and joined the company of the gamblers. As I observed their skill in all the twenty-five sorts of arts connected with gambling; their tricks, exceedingly difficult to notice, in coggling a die on the dice-board or shifting a piece, and the consequent abusive words uttered with vanity, and their desperate acts regardless of life; the transactions begun with the knowledge of their president, consisting chiefly in the employment of argument, force and valour, and capable of enforcing payment; their power to wheedle the resolute and bully the timid; their dexterity in making partisans; the various proffering of tempting advantages; the

descriptions of different ways of betting; their generosity in the distribution of the money gained; their clamours at intervals, mostly consisting of indecent talk, and such other things;—I derived no satisfaction; and I happened to laugh at a gamester who made a blunder in moving a piece. His rival, burning as it were with his eyes inflamed with anger, looked at me and said—"Ah! Dare you teach us the way to play, under the pretext of laughter? Let the poor fellow alone; he is but a novice. With you, then, who are such an expert in the art, I will gamble." With these words he joined with me in play with the consent of the president, and I won from him 16,000 Dīnāras; half of this I gave to the president and the assembly, and with the other half I rose to go. And there rose up expressions of my praise, full of joy, from the people assembled there. Acceeding to the request of the president I went to his house and had a sumptuous meal there. He, Vimardaka by name on whose account I descended into (the field of) gambling, became my most trustworthy second heart (as it were).

By his means I came to know everything about the townsmen as regards their wealth, dealings and their behaviour; and on a night extremely dark like the throat of Śiva, putting on a black veil (or, cloak), with a sharp sword fastened (to my person) and equipped with such implements as a scoop, a whistle, tongs, a sham head, magic powder, a magic wick, a measuring thread, a wrench, a rope, a lamp-case, and a beetle in a box, I went to the house of a celebrated usurer (*i.e.* miser). Making a breach in his house after finding out the state of things inside through the small hole (or, a hole of the size) of a lattice-window, I entered it without any fear, as if it were my own house, took his purse, valuable on account of its costly contents, and departed. On (*i.e.* as I passed along) the main road, covered with dense darkness thick like a mass of dark clouds, I saw for a moment a flash of light like the fall of lightning; and just then there stood before me a young damsel, with glittering ornaments, as though she were the presiding goddess of the city coming to encounter me at a time when the streets were devoid of crowds, angered at the theft committed in the city. "Damsel, who are you and where are you going?"—thus compassionately asked by me, she replied in words faltering through fear—"Respected Sir, an eminent merchant lives in this city, named Kuberadatta. I am his daughter. My father betrothed me as soon as I was born to Dhanamitra, the son of a wealthy man of this very city; but now

he has grown poor, having purchased, as it were, with his wealth, upon the death of his parents, owing to extreme liberality, the condition of a pauper from his supplicants. Now, although he has thus gained from the gratified world the laudable epithet of 'Udāraka' (munificent), and has offered to marry me now grown up, my father refuses to give me in marriage to him as being now destitute, and wishes to marry me to another merchant-leader, named Arthapati, who, true to his name, is a man of great opulence. Knowing that that inauspicious event (i.e. my marriage) is sure to come off to-day at dawn, I, agreeably to an appointment already made with my beloved, have started, having eluded my relations, and am going, under the guidance of Cupid, to my lover's abode by this path familiar to me from my childhood. So please let me pass; take this treasure of ornaments." So saying she took them off and made them over to me. But, pitying her, I said—"Come, O virtuous maiden! I will lead you to the dwelling of your lover," and proceeded a few steps, when there came a large force of the city-watch who dispelled the mass of darkness by means of the light of the torches, and who had sticks and swords in hand. I said to the maiden who trembled (with fear) at their very sight—"Fear not, gentle damsel; here is my arm armed with a sword (to protect you) But for your sake I have thought of this clever (*lit.* gentle) plan. I will lie down, affecting to be overcome by the pangs of poison; do you address these people thus:—We entered the city this night; this my husband was bitten by a snake in a corner of that public stall. If any one among you knows the charm (that removes poison) and feels compassion for me, he should kindly give life to a helpless woman by restoring him to life." That maiden, having no alternative, with her voice faltering through fear, and her eyes overflowed with tears, tremblingly somehow went up to them and did as I desired. I also lay down, showing as if I was affected by the virulence of the poison. One of them, who prided himself on his being a poison-doctor, carefully surveyed me, and after treating me with a talisman, mystical formularies, charms and mental efforts, without success, declared—"Gone indeed, is he, bitten by the Destroyer (the deadly serpent); for his body is stiff and dark-blue, his eye-sight is steadied, and his warm breath stopped. Enough of grieving, O maiden! We shall consign the body to fire to-morrow. Who can transgress fate?" So saying, he departed with his comrades.

I rose up, and having taken her to Udâraka addressed him—
 “I am a certain thief; encountering on my way this maiden coming to you with no other companion than her heart set on you, I have attended her through compassion hither; here are her ornaments.” So saying, I also handed over to him those ornaments, which pierced the mass of darkness by their numerous rays. Udâraka, too, took them up, and with shame, joy and excitement said—“Honoured Sir, you have given me my beloved this night, but again have deprived me of speech. For I do not know what to say (how to thank you): If I were to say (अहं) that this your act (*viz.* your escorting this damsel to me and restoring the ornaments) is wonderful, (it would be objected that) your character, indeed, appears to be something marvellous. If I were to say that this has never been done by any other (thief) before, (then it might be urged against me) that the power of things is fixed in each individually: for avarice and such other qualities which are found in others are absent in you. (If I were to say), that to-day you have clearly displayed what saintly character is, it would not agree with your previous virtuous acts mostly of such nature; also (if I were to say) that to-day is seen what the real nature of nobility of mind is, it will not be reasonable to arrive at such a decision without having consulted your opinion (your estimate of it). To say that you have bought this slave by this good act, would be an insult to your high mental faculties (*or*, judgement), as it would amount to saying that you bought a worthless thing for an extremely valuable one. If I were to say that I offer my body to you as a return-gift for your gift of my beloved to me, (it would not also be reasonable, for) my body is (virtually) a gift from you, as it would have perished had I not obtained my beloved. Or this much will be proper for me to say on this occasion—“From to-day, this your slave, should be supported by you.” So saying he fell at my feet. I raised him, embraced him and asked him what course of conduct he meant to adopt. He replied—“I shall not be able to reside in the city with safety upon marrying the damsel without the consent of her parents. I, therefore, propose to leave the city this very night.” “Or rather,” he added, “who I am I to decide? I will follow *your* advice.” Then I said—“(It is as you say; (staying in) one’s own country or change of country is no consideration with a man of talent. But this maiden is tender in no small degree; the paths through a wilderness are very difficult, and abound in

obstacles ; and (again), such an abandonment of the native place bespeaks something like want of talent and spirit on one's part. You should, therefore, just live here happily with her. Come, let us conduct her to her own house." He readily assenting (*lit.* without giving thought to it), we at once took her to her house ; and with her serving as our guide, we stole everything (in the house) except the earthen pots. Going forth from that place we placed our booty somewhere, and then proceeding, as we encountered a party of city-guards we mounted a powerful (*lit.* intoxicated) elephant lying down by the road-side after having pulled down the rider. Just as he was being urged to rise by me with my feet thrust into the chain round his neck, he, striking a blow slantingly with his tusk on the broad chest of the driver that was thrown down, and with his tusk encircled by his entrails, destroyed the city-guards. And by means of that very beast we destroyed the house of Arthapati. Driving him on we alighted in an old grove by catching hold of the branches of a tree (and holding fast to them till the animal passed on); then going to our house we took a bath and lay down on bed.

Just then rose up from the ocean the orb of the Sun, looking almost like a ruby peak of the rising mountain, and red like a wreath of the golden sprouts of the desire-fulfilling trees. We got up, washed our faces, and after performing the customary rites of the morning, walked about the town, astir on account of our deeds, when in the houses of the bride and the bridegroom, we heard a great clamour. Arthapati comforted Kuberadatta with a gift of riches, and arranged to have the marriage of Kulapáliká put off for a month. I then (thus) instructed Dhanamitra in secret—"Friend, wait upon the king of the Aṅgas with special reference to this jewel of a leather-bag just in private, and say—"Your Majesty knows that I am Dhanamitra, the only son of Vasumitra, whose wealth consisted of many crores. Having lost all my paternal wealth on account of a number of supplicants, I came to be despised by men. Now, as owing to the fault of my poverty Kuberadatta wished to give to Arthapati his daughter Kulapáliká, who was brought up for my sake only, I, in grief (or, through despondency) entered an old grove situated near the city, wishing to give up my life, but when about to place the scimitar on my throat, I was prevented by an ascetic and thus asked—"What is the reason of this desperate act?" I replied—"Poverty, the sister of contempt." Then he, the compassionate one, thus favoured

me—"Young man, you are under a delusion; no sin is more heinous than suicide. The good raise themselves (*i.e.* improve their position) by personal efforts, without destroying themselves. There are many ways of recovering lost wealth, but none to regain life that would depend on the re-joining of a throat that is cut off. But why go on thus? I am perfect in the power of spells; this leather-bag is endowed with magical power so as to grant a lac of coins. I lived for a long time in Kámarúpa, fulfilling the desires of the people there through its favour. Being exposed to jealousy in my old age, I came to this place wishing to enter a heaven on earth (as it were). So take this bag of that virtue. Excepting me, it yields treasures only to merchants or the best of courtesans; such is the experience about it. But one must first restore to a person whatever one might have dishonestly got from him, and must also give away to Bráhmaṇas and gods whatever is gained by just means. After this, being worshipped daily after being placed like an idol in a pure place, it will be found to be filled with gold every morning. This is the prescribed mode for making it work (*i.e.* yield the treasure)." With this he gave it to me who had folded my hands before him, and himself entered a cave. Thinking that this leather-bag, which is a precious gem, should not be used without informing Your Majesty about it, I have brought it to you; so Your Majesty should decide what is proper in this case." The king will surely say—"Good man, I am pleased. Go; use it just as you like." Then say to him again—"May I be so favoured that none can steal it away from me." This also he will undoubtedly undertake to do. After this, go home and according to your statement give away everything you have. Afterwards fill the bag, which will be emptied by daily demands, at night with money obtained by theft, and show it in the morning to the people. Then Kuberadatta, who is ever covetous of money, will esteem Arthapati as insignificant as grass, and will himself wait upon you with his daughter. Then Arthapati, being enraged, will, through the pride of riches, try to seek redress by legal means. Him, also, we will again reduce to a rag by various means. By this means our own theft also will be quite concealed." Dhanamitra, being delighted, did exactly as he was told. That very day Vimardaka, who had taken service under Arthapati, at my direction excited his enmity against Udáraka (Dhanamitra). The avaricious Kuberadatta, giving up Arthapati, earnestly

wished to give his daughter in marriage to Dhanamitra alone. And Arthapati came in his way (*lit.* opposed him).

Just at this time (*lit.* in these days), as Rāgamañjarī, the younger sister of Kāmamañjarī, was to give a musical concert at the public hall, the citizens, full of eager curiosity, were collected there. I, with such precedents, was present there with my friend Dhanamitra. When she had commenced dancing, my mind became (as it were) a second stage-ground (for her to dance, *i.e.* she made a deep impression on my mind). Cupid, taking refuge in the excellent bow in the form of the lotus-bed of her amorous glances, and gaining strength as it were on account of the display of feelings and sentiments in their entirety, tormented me exceedingly. Thereupon she bound me with the chains of a series of her sporting side-glances, dark-blue like the petals of blue lotuses, as if she were the presiding deity of the town, incensed at my thefts in the town. As she rose after dancing, appearing more graceful by the flush of success, she repeatedly looked at me, I know not whether through coquetry, or through desire for me, or merely by chance, with a glance from the corner of her eye, unnoticed even by her friends, and in a manner in which the creeper-like eyebrows were gracefully contracted; and smiling under some pretext, so as to display the moonlight of her teeth a little, she set out (for her house) followed by the eyes and minds of the people.

I, thus conditioned, went home; but on account of an irresistible longing, I had no desire, whatsoever, to take food; and under pretence of a headache I lay on my solitary bed, with drooping limbs. Dhanamitra, who was an adept in love-affairs, came to me and privately said to me—"Friend, blessed is that courtesan girl alone, since your mind is so deeply attached to her; I closely marked the affected state of her mind, too. Cupid will make her also lie on a bed of his arrows in no time. And the union of you two, who have each fixed your affection on the worthy person, can be brought about without any efforts. But that courtesan girl, as the report goes, with a noble and generous thought (mind) that goes contrary to the proper duties of courtesans, is said to have declared—"I am to be won by merit, and not by money; and my youth will not be enjoyed by another except by marriage." Her sister, Kāmamañjarī, and her mother Madhavasena, remonstrated with her against that; and not succeeding in their object, they, with tears choking their throats, applied to the King, saying—"Sire, we had a very great hope that your slave,

Rāgamañjarī, as perfect in character and in accomplishments as in form, would fulfil our desires; but that (hope) to-day is nipped in the bud; for she, setting aside the duties of her family, and quite regardless of wealth, wishes to sell her youth for merits only, and desires to follow only the unfailing course of life of a woman-of-family. It will be a nice thing, if even at the words of Your Majesty she comes to her senses." When she refused to listen, even though advised accordingly by the King out of regard to them, her sister and mother with persistent tears said to the King earnestly—"If any lover would mislead and seduce her without our wish (consent), he should be put to death as a thief." Such being the case, her relations will not give their consent without wealth, while she will not approach (*i.e.* accept) one who will give money. So here we have to think of a remedy." I said to him—"What is there to be thought over? We shall win her over by our virtues, while (at the same time) we shall secretly gratify her relatives with riches."

Then I won over Dharmarakshitā, a Buddhist female mendicant, the chief agent of Kāmamañjarī, with gifts of old garments, food and the like, and through her medium I made an agreement with that harlot that I should steal Dhanamitra's wonderful bag and give it to her if she would give me in return Rāgamañjarī. I, then, when she accepted my proposal, accomplished the business in that way (*i.e.* stole the bag for her) and took the sprout-like (tender) hand of Rāgamañjarī, who was fascinated (*lit.* intoxicated) with my qualities. In the beginning of the night on which the wonderful bag was to be given out as stolen, while the prominent townsmen, called under the pretext of some other business, were listening, Vimardaka, my secret agent, having insulted Dhanamitra, spoke many an angry word, showing himself as a partisan of Arthapati. Dhanamitra said—"What is your gain that you revile me for the sake of another? I do not remember to have done even a small injury to you." As if in a threatening tone, Vimardaka said again—"This is what is known as the pride of wealth, that you seek to make your own another's bride, bought off with the bride's-money, by alluring her parents again by means of wealth; and again you ask me, 'What wrong I have done to you' Why, it is well known that Vimardaka is the external life (*i.e.* second self) (as it were) of Arthapati, the leader of merchants. Such being the case, I will even give up my life for him, and will not shrink even from

the murder of a **Brāhmaṇa**. It needs only one night's awakening on my part to chase away this your fever of pride of the wonderful bag." As he was saying so, the principal citizens angrily interrupted him and drove him away. First mentioning the loss of the wonderful bag, **Dhanamitra**, feigning uneasiness, communicated this news to the king, who sent for **Arthapati** and asked him in private—"Sir, have you some one connected with you, named **Vimardaka**?" The silly-minded **Arthapati** said—"Yes, Sire; he is my great friend; what is to be done with him?" When this was said the King asked him if he could call him to his presence. **Arthapati**, saying that he could, by all means, went home and carefully looked for him in his own house, in the streets, through the residence of courtesans, in the gaming houses, and in the market-place, but did not find him. And how could the poor fellow find him out? For verily that **Vimardaka**, fully instructed by me as to the marks for recognizing Your Highness, had started for **Ujjain**, that very day, at my command. **Arthapati**, on his part, not seeing him (**Vimardaka**), thought that the crime committed by him would be connected with himself, and denied the charge, either through delusion or through fear; but again, when the matter was brought home to him by **Dhanamitra**, he was seized by the enraged King and put in chains.

Just in these days **Kāmamañjarī**, desirous of making the wonderful bag yield treasures according to the prescribed procedure for its use, went in secret to **Virūpaka** whom she had previously milked (deprived) of everything and who had become a Jain mendicant, and having greatly pacified him restored to him with courtesy all the property appropriated from him, and returned home. He, too, somehow freeing himself from the clutches of the Jains and being advised by me with the greatest gladness, resumed his former religion. Within a few days, **Kāmamañjarī** also reduced her large fortune to the residue of a hearth, with the hope of milking the wonderful bag. **Dhanamitra**, instructed by me, humbly requested the King in private, saying—"Sire, the courtesan **Kāmamañjarī**, who by her inordinate greed had become the object of the censure of the people by being nicknamed **Lobha-mañjarī**, is to-day indifferently giving away, in charity, even the pestle and mortar in her house. So I think it must be due to her acquisition of my magical bag; for such is the prescribed mode

for its use; and it has been known about it that it yields treasures only to merchants and the best among the courtesans, and not to anyone else. Hence it is that I suspect her." She was immediately summoned with her mother by the King. With apparent concern, I said to her in private—"Lady, surely you must have been suspected of having the wonderful bag, on account of your very widely-known abandonment of everything in charity. You are summoned by the King to be questioned about it. When pressed again and again, you will certainly point me out as the source of its acquisition; and then I shall be put to a torture-death; and when I am dead, your sister will not certainly live. As for you, you have not a pie with you, while the wonderful bag will again go into the possession of Dhanamitra. Thus this calamity will on all sides carry in its train a series of misfortunes. So, what should be done?" Her mother and she, both in tears, said—"It is surely on account of our folly that this secret has almost leaked out; though we may hide it for a day or two (*lit.* two, three or four times) still, being pressed hard by the King, we shall have to give out your name as the source of the thing stolen, *viz.* the wonderful bag, and you being thus pointed out, our family will certainly be ruined. That infamy has (already) settled itself on Arthapati; and that niggardly fellow's close connexion with us is quite well-known in the town of Añga. So we had better save ourselves by declaring that it was he who gave it to us." Having thus communicated their intention to me, they both went to the palace. Being questioned by the King, they first prevaricated by saying again and again that it would not be just for harlots to expose their patrons, adding that it was not always the case that people came to them with money honestly acquired; but being threatened with the punishment of having their noses and ears cut off, those wretched harlots saddled the theft on that poor fellow, Arthapati. The King, in a rage, sentenced him to death; when Dhanamitra with folded hands interposed, saying—"Sire, the merchants have a special privilege from Maurya, *viz.* immunity from death in such offences. If Your Majesty is angry, let this villain have his whole property confiscated and be banished." On account of this (noble act of saving Arthapati) the fame of Dhanamitra spread far and wide; the King also was highly pleased (with him). Arthapati, who was vain of his wealth ere now, was banished in rags before the very eyes of the citizens. The wretched Kāmamanjarî, who had given away

everything through the mirage of the wonderful bag, was, at the instance of Dhanamitra, compassionately favoured by the King with a portion of his (Arthapati's) treasures. Dhanamitra married Kulapālīka on an auspicious day. Thus, having succeeded in all my plans, I filled the house of Rāgamañjarī with gold and jewels.

The wealthy misers of the city were so robbed of their wealth that, with broken platters in their hands, they wandered all over, begging for alms at the houses of the supplicants whom I had enriched with their wealth. Man, though extremely ingenious, cannot transgress the line drawn by fate. For, one day, in order to pacify the love-anger of Rāgamañjarī, I coaxed her to drink; and with the mouthfuls of wine that she affectionately passed into my mouth I became intoxicated. It is but the nature of drunkenness and over-excitement, to follow even by taking a wrong course their wonted practices; and so I, in the height of my intoxication, promised to her that I would fill her house, having despoiled the city of its wealth in a single night; and, disregarding hundreds of oaths (protestations) and bows with folded hands of my beloved who was very much (distressed at it), like a mad elephant that has forcibly snapped its chains, I, without properly equipping myself set off at the greatest speed, armed only with my sword and followed by a certain nurse, named S'rigalikā. I fought with the city-guards fearlessly although advancing towards me; and without being much enraged though struck by them, being taken for a thief, I, as if in sport, slew two or three of them with the sword that fell from my hand enfeebled through intoxication, and fell down with my reddened eyes rolling. Then Srigalikā, uttering cries of distress, came up to me and I was bound (at the same time). Roused to my senses at once by the misfortune that dissipated my drunkenness, I pondered with the help of the ready wit that came to me at that instant, (thus)—“ Oh, this great calamity has befallen me on account of my drunken state; my friendship with Dhanamitra, as also my acceptance of Rāgamanjarī in marriage, are but too well-known in this town; both of them, being involved in consequences of this my offence, will be arrested to-morrow; so this is the course to be adopted at this juncture, which being followed at my direction they will surely be saved, and will perchance save me from this distress.” Thus reflecting and having definitely settled some

plan within myself, I said to Śṛīgālikā—"Away with you, old wench; undone (disappointed in your wishes) are you who brought about a union between that wretched harlot, Rāgamañjarī, who is covetous of wealth, and Dhanamitra, who is drunk with (the pride) of the wonderful bag and who is my enemy wearing the garb of a friend; but having stolen that wonderful bag of that villain and carried off the precious ornaments of your daughter, I shall now relinquish life with an easy heart (*lit.* free from its dart)." She (Śṛīgālikā), an exceedingly clever woman, took the hint, folded her hands, and approaching with tears and sobs, bowed low to the guards and said in a conciliatory tone—"Good sirs, please wait for some time so that I shall know from him about the whole of our property that has been stolen." They assenting with the words 'Very well,' she came up to me and said—"Gentle sir, kindly forgive this one offence of your slave; let that Dhanamitra be the object of your hatred if you like, since he violated your wife; but remembering the long and faithful service she did to you, it is proper for you to be kind to Rāgamañjarī. Courtesans entirely depend (for their livelihood) upon decorations (dress and ornaments); so kindly tell me where you have deposited her ornaments." With these words she fell at my feet. I appearing to take pity on her said—"All right; what am I to gain by my persistence in my enmity with her, now that I am in the clutches of death?" And as if I were going to say that (*i.e.* everything about the ornaments) to her, I whispered into her ear what was to be done. She as if having understood me, blessed me, saying—"May you live long; may the gods be pleased with you; may the King of Aṅgas, pleased by your manliness, release you; may these good people also be kind to you!"—and withdrew in an instant. And I, too, was taken to the prison by the order of the chief constable.

The next day, Kāntaka, the chief of the city-police who had lately succeeded to his father's post, who was exceedingly arrogant, who considered himself highly fortunate and beautiful, and who was inexperienced owing to the pride of youth, came to me, and threatening me a little, said—"If you will not return Dhanamitra's wonderful purse, and their stolen property to the citizens, you will see the end of the eighteen tortures and finally the jaws of death." I laughed at him and said—"Gentle sir, though I may give up all the wealth I have stolen from my birth, I will never gratify the desire for the wonderful purse of my enemy, Dhanamitra, the ravisher of the wife of Arthapati, who only out-

wardly passes for my friend. I will suffer even a myriad of tortures, but not give it back ; this is my firm resolve." While there went on in the same manner all kinds of questionings in which there were conciliations and threats held out, I, getting wholesome food and drink, had all my wounds healed within a few days and was restored to health.

After this once, as the day drew to its close with its light yellow like the garment of Vishnu, Śṛigālikā, with a smiling countenance and handsomely dressed, approached me, her follower standing at a distance, and said—"Sir, you are fortunate: your wisely devised plans have borne fruit (i.e. become successful); I went to Dhanamitra as directed by you and said - "Your friend who is thus in distress has sent this message to you: "I am to-day made a prisoner on account of the vice of drinking so easy to contract by being in the company of courtesans. But you on your part should without any fear address the King just to-day saying—"Sire, through the favour of Your Majesty alone, the wonderful bag was recovered on a former occasion from Arthapati, who had stolen it. Thereafter the husband of Rāgamañjarī, a certain expert gambler, came in contact with me (became my friend) owing to his extreme proficiency in arts, poesy and in popular parlance; on account of his friendship I used to please his wife every day by sending her garments and ornaments and by such other means. That base-hearted sharper grew suspicious about it; and he being enraged took away that wonderful bag and also her casket of ornaments. But he, roaming over the town again to steal, was arrested by the city-guards. Now being in distress, he, having regard for his former love (for Rāgamañjarī), told the place where he had deposited the casket to the nurse of Rāgamañjarī, who had followed him in tears; so if he, being won over by (proper) remedies, will give back my purse, I solicit Your Majesty to show me such a favour." Thus informed, the King will not deprive me of my life, but will try by conciliatory means alone to induce me to restore your property to you. And this will be advantageous to us." Just as he heard it, he, as he had confidence in your prowess, without being much alarmed did all that exactly in that manner. Now I also, getting whatever things I desired from Rāgamañjarī whose confidence I gained by means of the token of recognition from you, pleased in the way pointed out by you Māṅgalikā, the nurse of the princess Ambālikā. Through her medium I developed a fast friendship between Rāgamañjarī and Ambālikā. Bringing to her over-new

presents every day and telling her wonderful tales, attractive to the mind, I became a great object of favour with her. One day, as she (Ambáliká) was sitting on the terrace of her mansion, I, while putting right the lotus, her ear-ornament, pretending that it had slipped down though it was in its proper place, let it fall as if through carelessness, and then picking it up again from the ground and laughing out under the pretext of frightening away the pair of pigeons that were engaged in amorous sport, I struck with it Kántaka who had entered for some reason the court-yard of the palace adjacent to the apartment of the princess. As he, too, owing to that, considered himself blessed and looked up with a smile, I also, with a gesture, acted in an indescribably clever way so as to make him think the almost amorous-looking features of the princess, who was induced to burst into laughter by my act, due to her strong partiality for him. Wounded by the Mind-born One (Cupid), who had fully drawn his bow, with a shaft the dart of which was venomed, he being quite beside himself thereby, went away with difficulty. In the evening, I made a certain girl take a cane-box sealed with the princess' signet-ring and containing in it perfumed *tambûla* (or, perfumes and *tambûla*) silk-garments and a few ornaments; and taking it as meant for Râgamañjarî, went with her to the house of Kántaka. He who was plunged in the unfathomable passion's ocean, felt greatly rejoiced on getting me as a boat. The silly (or, wicked) man's passion was raised to a very high pitch by me by describing in detail the extremely tormenting states of the princess' love-affected condition. At his instance, I brought him, the next day, as presents from his beloved, a garland worn the previous day by me, a *tâmbûla* (betel-roll) from my own mouth, an unguent used by me, and an unclean garment. The things that he gave I took as for the princess, but they were carried away in secret elsewhere.

He himself, whose fire of love was thus kindled, was addressed by me in private—"Sir, the auspicious marks themselves (of elevation) that you bear are not to falsify themselves (i. e. will prove true). For a neighbour of mine, an astrologer, told me—"This kingdom shall fall into Kântaka's hands; he bears such marks." And just in accordance with that the princess has fallen in love with you; and the King, whose only child the princess is, though incensed on knowing about your union with her, will not, through fear of his daughter's death, execute you, but on the contrary will certainly crown you heir-apparent.

Thus this good fortune is to be followed by another one. Why don't you then, dear one, try to secure it? If you cannot think of some means to get an entrance into the princess' apartment, then, I say, the distance between the prison-wall and the rampart of the pleasure-garden is only three *Vyāmas*. If by some skilful robber you get a subterranean passage made of that length, then, once in, your protection will rest with us; for her attendants are deeply attached to her and will never divulge the secret." He replied—"Well suggested, friend! There is a thief who is as it were one (equal to any) of the sons of Sagara in the act of digging; if he is secured, he will accomplish the work in a moment." When I said—"Who can he be, and why can he not be procured?" he pointed you out, saying—"It is the man who stole Dhanamitra's magic purse;" I said—"If it be so, come on. Make an agreement with him with an oath; that you will liberate him by various ways if he achieved the task; and that being done, fetter him again, and representing to the King that though prevailed upon in every way that thief, who is the very abode of intrepidity and whose enmity is inveterate, would not show the magic purse, you will put him to death by submitting him to peculiar tortures. This being accomplished you will gain your object and the secret will not leak out." When I said this he was highly pleased and having accepted (my counsel), appointed my own self to persuade you to it, and is himself standing outside. [So far the plans have been successfully carried out]. Now think of what is proper to do next." I was very much pleased and said—"What I said was but nothing; your own policy has greatly contributed to this. Very well, bring him in." When brought in he took an oath to set me free and I never to divulge his secret. My chains were removed, and I had a bath and food given to me along with unguents. Beginning in an ever-dark corner of the prison-wall, I excavated a subterranean passage with a snake-headed tool. Then I thought to myself—"This man has taken an oath to liberate me simply with a mind (desire) to murder me; so I shall not incur (let be touched with) the sin of proving false to my promise, even if I kill him." As I was going out, he extended his hand to fetter me, when I kicked him on the breast; and as he fell down I cut off his head with my knife. Then I said to Śrīgālikā—"Tell me, friend, how the apartment of the princess is situated; (let me know it) so that (all) this great labour would not go in vain; there I shall steal something and return."

I entered the princess' apartment whose different parts were shown to me by her (*Śṛigalikā*), and in the midst of her attendants that were asleep owing to the exhaustion caused by sports not of one kind, I beheld the princess gone to sleep in full confidence while jewel-lamps were burning brightly, and looking, on account of her one side being almost buried in the exceedingly white bed-sheet, (charmingly slender and bright) like lightning lying steady, as it were, on account of the exhaustion caused by its flashing for a long time on the lap of an autumnal cloud; (she lay), on the surface of a couch the ivory feet of which had the shape of a recumbent lion and were set with big and precious jewels, which appeared splendid with the bed and pillows stuffed with downy feathers, and had its borders decked (*or*, engraved) with petals of flowers; in a manner in which the upper fore-part of her left foot was entwined with the inner side of her right heel, her beautiful ankle-joints were a little turned to the side, the stout and long calves of her legs were in close contact with each other; her tender knees were a little bent and her thighs a little curled; (in which) she looked attractive on account of the extremity of one of her slender (*lit.* creeper-like) arms loosely thrown over the hips, while the sprout-like hand, with its palm outstretched, of the other creeper-like arm, was contracted and thrown under the crown of the head; (in which) her round hips were a little curved, the fine under-garment of China-silk lay closely adhering to her person, and her extremely slender belly was not much bent; her budlike and fully-developed breasts were heaving as she was breathing perceptibly, while the neck-ornament made of rubies and interwoven in (the middle of) her necklace of burnished gold, was to be seen lying near the region of her lovely neck resting slantingly; her ear-ornament lying motionless under her beautiful ear turned down was half-visible; and her somewhat loosened braid of hair lying unevenly was tinged red with the cluster of rays from the jewelled ornament of the ear that was turned up, while the space between the red upper and lower lips was difficult to be discovered owing to the mass of their own lustre; (in which) the purpose of the ear-pendant was served by her sprout-like hand passed under the broad cheek; while the act of drawing the ornamental painting on her cheek was done by the different leaves in the embroidered canopy mirrored into her transparent cheek that was turned upwards; (in which) her lotus-like eyes were closed and the banner-like eyebrows still; (in which) the sandal *tilaka* had been moistened and mixed with

the drops of perspiration that were rising up and her long and curly hair hung about (*lit. faced*) the moon of her face. With my passion kindled at her very sight, awe struck, without the least desire to steal, but robbed, instead, of my heart, I stood for a moment quite at a loss to know what to do. I then thought to myself—"Love will not suffer me to live, if I do not secure this maiden with beauteous eyes. If I touch her without previous intimation (*or, appointment*), this extremely young girl (quite inexperienced in love-matters) will evidently destroy my desire by her cry of distress, and then I shall have struck at myself (*i.e.* destroyed my prospects); so this is the way to be followed in the present case."—Thus reflecting I took a board dyed with the paste of a kind of gum, which was hanging from a peg, picked up a painting brush from a jewelled drawing-box, and sketched her sleeping in that manner, and myself kneeling at her feet with hands folded, and wrote this A ryá (*verse*) :—

"This your slave here, with folded hands, implores of you
 "this object that is so well known, *viz.*—sleep with me, exhausted
 "in sport alone, and not in this manner."

Then taking from the golden betel-box a spiced roll of betel-nut leaves, a bit of camphor, and scented catechu, and chewing these I spat (*i.e.* spat in such a way as to give rise to) a pair of Chakravákas on the white wall, with its juice reddish like the *alaktaka* dye. After this, exchanging rings (hers and mine) I somehow ("with great reluctance ") departed. Returning to the prison-house through that subterranean passage, I counselled a leading citizen, Simbhaghosha by name, who was imprisoned there and who was treated by me in those days as a friend, saying—"Thus I have killed the poor Kántaka; you should disclose the secrets (intrigue of Kántaka) and procure your freedom thereby," and I then set off with Śrīgálíkā. Come to the royal road, I encountered the men of the guard. I thought—"I am able to run away untouched by these: but this poor old woman will be seized (arrested); so this is the best thing to be done at this time." So I quickly ran up to them, and placing my elbows on my back and standing with my face turned away from them, I said—"If I am a thief, do you seize me; for it is your duty and not of this old hag." She, on her part, having guessed my intention from that much (those my words), came to them and bowing said—"My good friends, this is my son: being affected by hysteria (*or, lunacy*), he was under treatment for a

long time. The other day he was almost cured and restored to the natural condition of his health. Filled with hope (that he was cured), I procured his release from the prison, made him take a bath, apply unguents to his body, wear a pair of unbleached (new) garments and take excellent food; and he was allowed to-day freedom of action as regards sitting and sleeping. But at midnight, being seized by his malady again, he ran off with great speed to the public road, exclaiming that he would put Kántaka to death and sport with the princess. Finding my son in this condition, I am running after him at this hour of the night; so please have mercy on me and catch hold of him, and give him over to me." As she thus cried out I exclaimed—"Away, you wench! Who has ever bound the god Wind? Can these crows (presume to) restrain (or, catch) me, a hawk? Tush!"—and away I ran. Reproved by them with the words—"You yourself were mad who set him free, thinking him to be sane when he was not so; who can catch him now?"—she ran after me, just weeping. I went to the house of Rágamañjarī, and having in many ways cheered her up who was distressed with the sorrow of long separation, passed the remaining part of the night. In the morning I joined the company of Udáraka.

I then went to the revered Marichi, who had regained his divine ken by the power of the penance practised by him after having got out of the calamity of the harlot, and by him I was told that I should thus obtain your sight. Simhaghosha, who was installed in Kántaka's place by the King who was much pleased with him after publicly announcing his (Kántaka's) misconduct, again effected my entrance into the apartment of the princess by that very subterranean passage from the prison-house, and I was united with the princess, who grew attached to me on hearing the account coming from the lips of Śrīgálīka. Just about this time Chandavarmá, highly incensed at his request for the hand of his daughter being refused by Simhavarmá, attacked and besieged the city. The king of Añga, Simhavarmá, impatient (of the outrage), himself made a breach into the rampart just as the enemy was thinking of commencing operations (in connexion with the siege), and without waiting for his allies although arrived very near, came out of the city; but having his armour shattered to pieces by his mighty foe with superior numbers in a great battle, was forcibly taken captive. The princess Ambálīkā was also powerfully seized and carried to his own

camp by Chandavarma, for being married to himself forcibly ; and it was said that he (even) tied the auspicious marriage-string, as the marriage was to take place at the close of the night. I also, having fastened the auspicious marriage-string to my wrist at Dhanamitra's house, in order to marry the very same princess, said to him—" Friend, the allies advancing for helping the king of the Aṅgas are close at hand ; conspiring with the grown-up men of the city with the greatest secrecy, bring them near ; when you return, you will surely find the enemy with his head cut off." When he agreed to it, saying ' Very well,' I, with my weapon concealed, entered, along with the Brāhmaṇas (having to repeat the auspicious verses), the palace of him (my foe), doomed to die, which was full of the bustle attendant on the festival, and wherein the materials for the ceremony were being collected and the people were busy going in and out. And as Chandavarmā was about to take the tender hand of Ambālikā that was offered by the domestic priest with the holy fire standing as witness, I dragged his long arm and stabbed him in the chest with my dagger. I also despatched to Yama's abode (killed) some others that strove to seize me. Moving from one room to another of the house wherein some were destroyed and others were routed, I saw the long-eyed one, with her lovely limbs trembling through fear, and taking her with me entered an inner apartment with the desire to enjoy the pleasure of her embrace. At that very moment I had the good fortune to hear your voice, deep like the sound of fresh clouds."

Rajavāhana, having heard this narrative, smiled, and remarking—" How now ! You have surpassed by desperate deeds (*lit.* hardihood) even Kārṇīsuta," turned his eyes to Upaharavarmā and desired him to narrate his adventures as it was his turn. He, too, having bowed (to him) with a smile, began to narrate (thus) :—

UCHCHHVASA III.

I once went (started in search of you), in the course of my peregrinations, to Videha : even without entering Mithilā, I repaired for rest to a certain convent, outside the city. There having water-for-my feet, given me by a certain old female devotee, I sat at the threshold for a short time. At my very sight tears flowed forth (from her eyes) forming into a stream, for some

reason or another. Asked by me—"Mother, what is this, tell me the reason," she replied in a pitiful tone—"O you of long life, surely it is well known that Prahāravarmā was the king of this city of Mithilā; Rājahamṣa, the king of Magadha, was, indeed, his fast friend. Their queens, Vasumatī and Priyamvadā, like those of the demons Bala and Śambala, formed an uncommon friendship between themselves. Priyamvadā went with her lord to Pushapura to see her dear friend, Vasumatī, on the festive occasion of her first pregnancy. Just at that time a war broke out between the king of Magadha and the king of Málwā, in which the king of Magadha met with a fate that could not to be ascertained in the least. Prahāravarman, who was spared by the efforts of the king of Málwā, returned to his country; but hearing that his kingdom was occupied by the sons of his elder brother Samhārvarman, Vikāṭavarman and others, he, wishing to take for his assistance a portion of the army of his sister's son, the king of Suhma, entered a forest (on his way) and there was plundered of everything by forest bandits. I fled with the younger of his sons in my arms from fear of the shower of arrows of the foresters, and plunged into a wood. There as I fell, being struck by the paw of a tiger, the child, fallen from my hands, hid himself under the bosom of the dead body of a brown cow. An arrow discharged from a bow deprived in an instant the tiger, who was dragging that carcass, of his life; and the child was carried off by the boys of the foresters. A certain cowherd conveyed me who lay senseless in that manner to his hut and placed me in it. There through his kindness I had my wounds dressed and healed; and then as I, wishing to repair to my master's presence after recovery, felt distressed owing to my helplessness, my own daughter, accompanied by a youth, arrived at the very place. She wept very much. When she had done weeping, she related her account: How the caravan-troops being defeated, the prince that was in her hands fell into the hands of the leader of the mountaineers; how she had her wounds healed by a forester, and how after her recovery she had to do the harshness of a refusal, owing to her disgust for the connexion with a low tribe, on his proposing to marry her; how he, not brooking that, attempted to cut off her head in the lonely forest, and (lastly) how the youth (in her company), who was accidentally seen, put the ruffian to death and espoused her. He, being asked, turned out to be a servant of the king of Mithilā who had stayed behind on some business, and was now preceeding by the same way.

We, in his company, approached our master, and burnt with the news of (the loss of) their sons, his ears and also those of the queen Priyamvadā.

Prahāravarmā fought long with the sons of his elder brothers, and again finding his position unbearable fought desperately for a very long time, and through the adverseness of fate was made a prisoner; and the queen, too, was made a captive. Then I, an unfortunate wretch, unable to give up my wretched life even in this old age, turned out a recluse; while my daughter, out of love for her accursed life, took service with Kalpasundarī, the queen of Vikatavarman. Had the two princes grown up without injury (to their life), by this time they would have been of your age; and they being present, the relatives of the king could not have laid violent hands upon him." At this her grief being increased she wept violently. On hearing the words of the nun, I also burst into tears, and very secretly said to her—"If it be so, mother, be comforted. You remember there was a sage to whom under the circumstances you applied for finding out the boy? He was found and brought up by him; it is a very long tale; what is to be done with that? I am that boy. It is in my power to approach that Vikatavarman somehow and to kill him; but again, he has many brothers; and the people will make common cause even with them. Besides, no one here knows me as being such and such (i.e. my parentage and rank); even my parents do not know me, much less any other persons. So I shall achieve my object by means of some stratagem." Thus I spoke to her. That old woman embraced me weepingly, smelled me on my head and with her breasts dropping milk said to me—"Son, may you be long lived! May good luck attend you! Revered fate seems to be favourable now; even to-day the country of Videha has come to be under the rule of Prahāravarmā, since here you, of long and massive arms, stand ready to ferry us all over the ocean of misery! Ah! very fortunate, indeed, is Queen Priyamvadā"—and then she, full of excessive joy, ministered to my comfort by giving me bath, food and everything else. I lay on a mat in a part of the convent, and thought to myself—"This object cannot be achieved without a stratagem, and women alone are the source of stratagems. So I should formulate a plan by procuring information about the harem through the old nurse." As I was thus meditating, the night passed off as if blown away by the force of the breath of the horses of the Sun

emerged from the ocean. The sun rose shining with a faint light, as if rendered sluggish by his stay in the depth of the ocean.

I got up, finished all the rites proper for the morning, and then said to my foster-mother—"Mother, do you know anything of the harem of that rogue, Vikatavarman?" I had scarcely spoken, when a young female appeared. That my nurse, as soon as she saw her, exclaimed, her throat choked with tears of joy—"Daughter Pushkariká, see our master's son! I relentlessly left him in the forest and now he comes to us in this manner." She, too, overcome with excess of joy, wept (with joy) for a long time. When the excitement subsided, she was desired by her mother to tell the state of affairs in the harem. She said—"Prince, Kalpasundarî, the daughter of Kalindavarman, the Lord of Kâmarûpa, excels the Apsarasas in beauty as well as in the knowledge of arts, and has not much regard for her husband. Vikatavarman is excessively attached to her alone, though he has many other ladies in his harem." On hearing this, I said to her—"Kindly approach the queen with perfumes and garlands prepared by me; create hatred in her for her lord, by such things as finding fault with the connexion of two unequal persons; make her repent by citing to her the example of Vâsavadattâ and other distinguished females, who obtained lords quite worthy of themselves; and heighten her jealous anger by bringing to her knowledge the diversions of the king with other females in the palace, after diligently finding them out though very secret." Then to my old nurse I said—"Similarly, you also, leaving every other business, should attend upon the queen and you yourself should every day report to me whatever should happen there; again, this your daughter should, as advised by me, always attend upon Kalpasundarî like her own shadow, with a view to accomplish this our object which will have an agreeable end." Both of them performed their missions exactly as I desired.

When a few days had elapsed, my nurse told me that the queen had been so worked up that she considered herself as ill-matched as the lovely Mâdhavî creeper with the bitter Nimba tree, and then asked me what further was to be done. I then drew a likeness of myself, and said to her—"Take this to the queen; when presented, she would surely, on looking at it, ask if there was a man possessing a form like that. Then ask the queen, in

return, "What, if there be one?"—and then communicate to me her answer to this question. She, saying that she would do so, repaired to the palace, and after returning said to me in private—"Son, I showed that picture-canvas to that lovely beauty, when, full of astonishment, she said—"Indeed, this earth is blessed since even in the divine Cupid such exquisite beauty of form is not present. The picture itself is still more wonderful; to my knowledge no resident of this place is able to delineate one like this. Who is it that painted it?"—thus she asked in great earnestness. I smiled and said—"Queen, what you say is but proper. It is impossible to think that even Cupid is so beautiful; but again, this sea-begirt earth is wide enough, and therefore such a form due to the power of fate can be found somewhere. Now, if a youth endowed with such a form and born in a high family were to be here with talents, graces, lores and knowledge to correspond (to his beauty), what may he expect?" Kalpasundarî replied—"Mother, what should I say? For, my body, heart, and life itself,—all these are insignificant and unworthy of him; so he would get nothing. If this be not a fiction, so favour me that these my eyes will have their purpose fulfilled by obtaining the sight of such a person." Again, in order to confirm her in her longing, I said—"There is such a youth, the son of a king, who is living *incognito*. You, like Rati incarnate, came within the range of his eyes by chance, at the Spring-festival, while diverting yourself in the gardens of the city with your friends; and being penetrated by (*lit.* being the one mark of) the arrows of Kâma, he offered to be guided by me in the matter. I (thus approached), impelled by the excellent virtues and extraordinary forms, befitting each other, of you both, served you for a long time with bouquets and garlands of flowers, unguents and other things, all prepared by him. It was also he who painted his own likeness and sent it to you to show how deep his devotion was to you. If this matter be determined upon, nothing can come in his way who possesses extraordinary valour and talents. I shall even show him to you this very day; you have simply to make an appointment." The queen, too, reflected a little as it were, and then replied—"Mother, now I need not at all conceal this from you, and therefore I shall tell you. My father was a great friend of Prabaravarman, and my mother Mânavatî was equally devoted to the queen Priyamvada. These two, before they had children, agreed between themselves that she who would have a son, should marry him to the daughter of the other. As the sons of Priyamvada were lost, my father,

as luck would have it, gave me in marriage to Vikatavarman, who solicited me. This my husband is a cruel man, a treacherous son, of a mis-shapen body, wanting in skill in amorous sports, not much attached to arts, poetry or dramas, of reckless valour, a vain boaster, a liar and a man bestowing his favours on unworthy objects. I don't like him, and not especially in these days, since even disregarding Pushkariká, my confidential maid standing by his side, he, with flowers plucked by himself from the Champaka creeper that I had planted and reared as if it had been my child, decorated Ramayantiká, a dancing girl in his service who does not know her own interest, and has entertained against me the jealousy of a rival wife; and he even amused himself in her company on the jewelled couch lying on the dais in the cave of the pleasure-mountain, when it was left by me after being enjoyed. The man is unworthy of me and has now commenced insulting me. Then why should regard be shown to him? The fear of the next world is obscured by the sufferings in this, and the misery of being compelled to associate with a man they hate can ill be borne by women whose minds have become the quiver (*i.e.* the constant target) of the arrows of Cupid. Do you therefore unite me with this man to-day in the Mádhavî bower in the garden; for, my mind has been very deeply attached to him on my merely hearing the information about him. I have this treasure in my possession; by its means I will establish him in his (Vikatavarman's) place and pass my life entirely in his service (*lit.* in attending on him)." Having accepted her proposal I have returned; now what to do further rests with the Prince (yourself)."

Then having learnt just from her the situation of the inner apartments, the places of the men keeping guard over these, and even the sites of the pleasure-garden as regards their distinct position, when the orb of the Sun was reddened as if the blood was thrown up to its surface in consequence of its fall on the summit of the setting mountain, when the sky was filled with the darkness spreading about, as if it were the mass of smoke arising out of the burning charcoal in the form of the Sun extinguished by his fall in the waters of the western ocean; when the moon, the chief of the planets, the admirer (covetor) of the wife of Brihaspati, rose as if to instruct me, disposed to violate another's wife; and when Cupid was getting ready with a desire for the conquest of the world, his valour being accel-

erated by the smiling disc of the moon, as if it were the lotus-like face of Kalpasundarî, that first showed itself with an eager desire to see me, I reclined on my bed as usual and reflected—“This object of mine is almost achieved. But, on account of the violation of another’s wife, Dharma (righteousness) may be obstructed. But it is quite allowed by the writers of sacred books, if thereby wealth and love can both be secured. Again, I am going to incur the sin having in view the liberation of my parents; this (my motive) will extenuate the sin and will endow me with some religious merit at least. But then, on hearing this, how would the prince and my friends judge of my conduct?” While lost in such thoughts I was overtaken by sleep. The god with an elephant’s mouth (Gajânana) appeared in my dream and said—“Gentle Upaharavarman, don’t you have any misgivings since you are a portion of me, and that beautiful lady (Kalpasundarî) is the heavenly river (Ganges), deemed worthy of being fondled (by being borne) on the mass of the matted hair by Śiva; once she, not liking my wading through her (stream), denounced a curse upon me that I should be born a mortal, when in return I also cursed her that she should also be a mortal and that, as here, she should be an object of common enjoyment. She then addressed a request to me, saying—“Being the wife of one man first, I should sport throughout my life with you, ministering to your comfort.” So this is a matter destined to happen, and you should have no scruples about it at all.” I awoke, and quite pleased at heart passed that day also in thinking about everything with reference to the appointment of my beloved.

Kâma, unoccupied the next day elsewhere, poured a shower of arrows upon me; the lake of the brilliant lustre of the Sun became dry, and there spread about the mud of darkness. Clothed in dusky raiment, with my loins tightly girdled, grasping my sword, and furnishing myself with all the implements necessary for my purpose, I repaired to the ditch round the palace, filled with water, all the while bearing in mind the directions given by my foster-mother. When I reached the ditch I took up the bamboo-pole that was previously placed there near the door of my foster-mother’s house by Pushkarikâ, and by laying it first crosswise and then erect I first got over the ditch and then the rampart. Then I reached the ground by means of a flight of steps made of baked bricks, that rose up

to the tower attached to the gate of the palace. When got down I passed beyond the row of the Bakula trees, and going a little further by the Ohampaka avenue, I heard away in the north the piteous cries of the Chakravāka pairs. I then turned to the north, nearly a bow-shot distance, by the row of Pātali trees, where the bulging wall of the spacious palace could be felt, then due east by the gravel path, both the sides of which were decked with thickets of red Aśokas and Jasmines, and then walking a little further north, I entered the mango-grove to the south. Then, with the help of the meagre light shooting from a covered lantern slightly open, in one place I observed a very dense Mādhavī bower having in its centre a raised floor formed of gems. Entering from one part of it, I entered an inner bower surrounded on all sides with walls of the thick rows of young *Kurabakas* with full-blown flowers, by opening a door formed of the branches of red Aśoka plants that touched the earth, marked with bristling hair in the form of fresh buds and looking red with the mass of tender foliage. In it there were a well-spread couch of flowers, caskets of lotus-leaves filled with materials for amorous enjoyment, an ivory fan, and a vase filled with fragrant water. There having rested after sitting awhile, I inhaled the extremely pleasant odours about me; and I heard the gentle sound of foot-steps (approaching). Just as I heard it, I left the chamber of assignation, and hid myself behind a part of the trunk of a red Aśoka tree. That beautiful-eyebrowed lady, full of intense passion, slowly arrived, and not finding me there, felt considerably uneasy, and then, like an intoxicated female swan, broke into faltering accents charming and impassioned. "It is quite plain that I am deceived; I see no means of bearing my life. O my heart, having undertaken as possible what was impossible, why do you pine now, having failed to gain your object? Revered God of Love, what offence did I give you that you, instead of reducing me to ashes, thus burn me (slowly by causing despair &c.)?" I then appeared before her, and uncovering the lantern (so that it might give full light), said—"Charming damsel, truly have you greatly offended Cupid, since you have put to shame Rati who is his very life with your form; his bow, with your creeper-like eye-brows; his bow-string, formed of a row of bees, with your beautiful dark-blue tresses; his missiles, with your unceasing (*lit.* showers of) side-long glances; the safflower-coloured cloth of his banner, by the net-work of rays from your beautiful lips; his chief

friend the Malaya breeze, by the excessively fragrant air of your breath; the cooings of the cuckoos, by your sweet words; his flowery banner, by your long and slender arms; the two bulging pots filled with water as an auspicious mark at the beginning of his conquest of the quarters, by your stout breasts; his pleasure-pond, by your round and deep navel; his chariot fully equipped for battle, by your round hips; the two postal columns set with jewels before his mansion, by your thighs; and the tender sprout sportively hung on his ears, by the lustre of the soles of your feet. Hence it is but just that Cupid is tormenting you. But to me who am quite innocent, he is the more distressing; so *this* is his real fault. Be pleased, therefore, O fair one, and with your side-long glances, as with herbs tending to bring back life, receive me who am bitten by the serpent in the form of Cupid." So saying I closely embraced her and sported with her, whose large eyes looked beautiful on account of the passion of love. And I found that she being gratified her eyes were a little red and rolling, and her cheeks thickly covered with the rise of slight lines of perspiration; that she talked unrestrained but sweet murmurs, bore the reddish marks of nails and teeth, had her limbs extremety relaxed and looked as if exhausted. I, therefore, slackening the fixity of mind and body, put myself also in a like condition. Then at once separating and again sitting together, * * * we, for a short time, remained putting implicit confidence in each other, as if we had known each other long since. Again I heaved a long and heavy sigh, and with a somewhat sad look, I feebly embraced her, with arms tremblingly stretched out, and gave her a faint kiss. She, in tears, with folded hands, said—"Lord, if you go, be sure that my life too will depart; so take me also with you; if not, this thy slave will feel life to be without purpose." I replied to her—"Charming damsel, who that has feelings will not joyfully hail a woman herself loving him? If you are firm in your resolve to favour me, do what I tell you without giving thought to it (i.e. unhesitatingly). In private, show the canvas with my portrait to the king, and ask him if the figure has reached the highest perfection of male beauty or not. He will surely say—"Yes, indeed it has." Then do you say to him again—"If it be so, there is an old female ascetic who has acquired great skill by travelling through different countries, and who has been a mother to me. Placing this painting before me she said—"There is a charm possessing that virtue whereby, under fast, on the

night of the new moon, if you, being alone, offer in a lonely place, to the holy fire after the priest has worshipped it with offerings and retired, a hundred *samidhs* of the sandal tree, a hundred of aloe-wood, a handful of camphor, and many rich garments, you will surely obtain this very form. Then you are to sound a bell, when, being summoned by the sound of the bell, if your husband will tell you all his secrets (i.e. purposes and plans) and with his eyes closed embrace you, this form will be transferred from you to him, while you will have your own form as before. If you and your husband approve of this, you should not fail to carry out my instructions." If you like this form very much, then you should take counsel with your friends, counsellors, younger brothers and the people of the city and the country, and with their approval proceed in this business (to achieve this object). He will undoubtedly agree to this. Again, in this part of the female garden where four roads meet, when the fire will be fed with the sacrifice of beasts killed (for the purpose) according to the rites prescribed by the Atharvaveda and left (by the priest), I shall enter and hide myself in this bower at the disappearance of the smoke. When the night will be far advanced, you with a humorous smile on your lips, shall whisper into Vikatavarman's ear—"Indeed, you are cunning and ungrateful; you will divert yourself with my rivals though only through my favour you will have gained a beautiful form, serving as a high festival to the eyes of the people. So I will not raise a goblin for my own destruction." You shall then come to me alone, and tell me what he will say on hearing these words of yours. I alone shall now what to do next. Have the marks of my foot-steps in the garden effaced by Pushkarikā." She, saying—"So it shall be done," respected my words as though they were the injunctions of the scriptures, and retired reluctantly, with her passion not fully gratified, to the inner apartments. I also departed by the same way that I had come in, and went to my own dwelling.

In a short time, the fair lady did everything as I desired and that silly fellow acted up to her advice; and a wonderful rumour ran through the city that the king Vikatavarman was to obtain, by the magic skill of the queen, a form worthy of gods, that it could not be a deception but a fortunate occurrence, that no mischief was possible since the object was to be achieved by the queen herself in the garden attached to the inner apartments, and further that it was allowed by the ministers, as talented as

Brihaspati himself, after full thought; and, if it turns out a fact, nothing could be more wonderful than that; for incomprehensible is the power of gems, charms and herbs. While such rumours were afloat, as the new-moon day came on, in the dense darkness of its night, when well advanced, there issued from the garden near the inner apartments a mass of smoke, dark like the throat of Siva; and the smell of the offerings, such as milk, ghee, curds, sesamum, white mustard, fat, flesh and blood, following (wafted by) the wind, spread in all the quarters. When the smoke had suddenly disappeared, I entered the garden, and that beautiful woman (*lit.* she with an elephant's gait) also came into the garden attached to the palace. She embraced me and smilingly said—"Dear one, your desires have been accomplished the beastly fellow is doomed. In order to deceive him, I said to him according to your instructions—"Cunning sir, I will not endow you with beauty; for, handsome to such an extent you will be sought even by the Apsarasas; much more by women: Like a bee, sickle by nature, a treacherous (*or*, cruel) person like you becomes attached to any one without discretion." He, however, fell at my feet, and said—"Fair damsel, excuse me for my evil actions; henceforth, I will not even so much as think of any other woman; so kindly hasten to accomplish the object in hand." So I have now come to you, clad in a bridal dress. I have been already given to you, in the presence of the fire of love, by Cupid, officiating as my father; and I am now once more given over to you by my heart before this holy fire standing as witness to our union." So saying, she placed her tip-toe on my feet, and raising the heels of her feet entwined her creeper-like arms, with the beautiful fingers intertwined, round my neck; and having gracefully bent down my face a little, she raised up her own lotus-like face and kissed me repeatedly, her broad eyes all the while turning about sportively.

Then I left her, saying to her—"Stay here in the thicket of the Kurantaka shrubs till I go out and successfully accomplish everything." Then I went to the place where the sacrificial fire was burning and shook the bell that was hanging from a branch of an *Asok* tree, and, summoning the king to that place, it sounded as if like a messenger from Death. I began to throw into the fire sticks of aloe and

sandal-wood, and the king also came to the place as was settled before. I said to him, as he stood there full of wonder pondering and hesitating as it were through fear—"Declare again, taking this holy fire to witness, that you will never, when you assume this form, divert yourself with my rivals; and then I shall transfer this figure to you." Then he became quite sure that it was the queen, and no imposition; his confidence returned to him and he proceeded to take an oath. I then smiled, and said—"What need is there of an oath? What woman on earth will dare offend (*or*, insult) me? If you will come to be united with the Apsarasas, do as you desire. Now, then, tell me your secrets, and those being related your natural form will disappear (*lit.* your body will fall)." He replied—"I have in confinement Prahāvarman, the younger brother of my father. I have plotted with my ministers to put him to death by means of poisoned food, intending to give out that he died of indigestion. I have purposed to give over a portion of my army to my brother Viśālavarman that he should invade the country of Puṇḍra. Pāñchālīka, an aged citizen, and Paritrāta, a merchant-chief, have told me that they would get from the Yavana, named Khanati, a jewel of inestimable value for a very small price. Śatahālī, the sheriff, and governor of the town, who is my confidant, has already gone, at my instigation, to send away the generals (on some mission), that he might destroy Anantasīra, a wicked and proud landlord who is a habitual liar, by exciting the people of the district against him. These are the secret designs lately planned." Having heard this, I said—"The lease of your life expires here; now meet a fate merited by your actions." With these words I cut him in two with my sword; and as soon as he was cut I offered him as an oblation to the fire into which a great quantity of ghee was poured, and soon he was reduced to ashes. Then cheering my beloved, who with the timidity of her sex was agitated a little, I caught her by her tender hand and went with her to the palace, where summoning, with her permission, all the inmates of the harem, I received their homage. Amusing myself for a time in the midst of the bevy of the astonished damsels, I dismissed them. and embracing my beloved with stout thighs so as to press her firmly with my thighs and arms, passed in her company the night which appeared to be very short. From her lips I learnt the customary practices of the royal house.

Early in the morning I took my bath ; and, having performed the usual auspicious rites, I joined my ministers and addressed them thus—"Respectable ministers, with my figure my nature, too, has undergone a change ; my uncle, who is to me as my father, and whom I was thinking of putting to death by means of poisoned food, should be liberated and be reinstated on the throne. I will be devoted to his service as to that of my father ; there is no other sin more atrocious than that of murdering one's father." I then sent for my brother Viśālavarman and said to him—"Dear brother, the people of the Puṇḍras are not in a prosperous condition at present. So, being overpowered with distress and despair, they might desperately attack our prosperous kingdom. You should, therefore, march against them when there will be time to spoil their seed-corn or ripe harvest ; your invasion at the present time, therefore, is not advisable." I also addressed the two old citizens—"I do not wish to get a highly precious jewel for a very small price, that there should be no transgression of righteousness or justice on my part. Let it be bought at the proper price." I sent for the sheriff Śatahali and said—"Why should that Anantasîra, who, as a partisan of Prahāra-varman, was desired to be destroyed, be destroyed now, when my uncle has been restored to his dignity ? So you, too, should not proceed actively against him." The ministers, (thus) getting from me all the secrets convincing them (of my identity), came to the conclusion (felt sure) that I was the same (Vikāṭavarman), and full of wonder highly praised me and the queen, loudly proclaimed the unfailing virtue of charms, and getting my parents out of the prison, restored to them their sovereignty. I, through that nurse, made known to them, in secret, all my doings, and then repaired to the feet of them who had reached the highest point of ecstatic joy. I was at once installed the crown prince at the command of my parents. With my mind gratified, I enjoyed pleasures, insipid on account of the grief due to separation from the feet of Your Highness. Coming to know from the letter of Simhavarman, a friend of my father, of the attack on Champā by Chandavarman, I marched with my large army, swift of foot, thinking that it was my duty to protect the friend as well as to kill the foe, and found myself an object of the treasure of joy of the festival of seeing with my own eyes the glorious feet of Your Highness."

Having heard this, Rajavâhana observed with a smile—"See how even adultery helped by fraud has secured to a considerable extent Dharma and Artha, inasmuch as it served as a means of liberating parents from the calamity of imprisonment, as it was a remedy to put to death an inveterate foe and as it was essential for regaining a kingdom. What is there that does not become commendable when (employed) by the talented?" Then, fixing an affectionate and prolonged glance on Arthapâla's face, he desired him to narrate his adventures. When, with folded hands, he began:—

UCHCHHVÂSA IV.

"Lord, I too having, along with these friends, the same mission to perform, wandered ever this sea-girt earth and once arrived at Kâśîpurî, Vârâṇasî. Having bathed in the waters of the Maṇikarnikâ, pure like a cut gem, I bowed before Avimuktasvara, the destroyer of Andhaka, and in course of walking round the temple keeping it to the right, I saw a very tall man, girding up his loins with his arms massive like a long iron bar, and with his eyes reddish and swollen with incessant weeping. I reflected to myself—"This man is hard; (but) his eyes with their pupils faded (dull) seem to pour as it were misery, and the act he is about is indicative of rashness (*or*, desperation). Surely he, reckless of life, means to do an act of daring (*e.g.* suicide), in consequence of a mishap to some dearly loved person. So I shall ask him if there be any way for me to give help." Then I approached and addressed him—"Brother, this your preparation (*lit.* equipment) betokens some desperate purpose; if it be not a secret, I should like to know the cause of your grief." He looked at me awhile with great respect (for me), and saying—"What harm is there? Hear it," sat down with me under a Karavîra tree and thus related his tale—"Sir, I am the son of the headman of a town, Pârṇabhadra by name, an inhabitant of the Eastern Ishukâma (name of a country; *or*, given to wandering at will among the eastern districts). Though brought up with care by my father, in obedience to the will of destiny I took to the profession of a thief. Now one day I was caught red-handed, when I had committed a theft in the house of some leading merchant in this city, and was confined in a prison. When I was to be put to

death, a furious elephant, that delighted in killing, Mrityuvijaya by name, let loose upon me by the order of Kāmapāla, the chief minister, who was looking from the terrace of the principal gate of the town, rushed on amidst the clamour of the multitude that doubled the sound of the bells about his neck, curling his trunk (to seize me). I fearlessly encountered the animal, and as he was bending down to strike with the tusk, I violently struck him at the space between the tusks with my arms which were passed through the holes of a log of wood, when he retreated as if in fright. His driver, being exasperated, drove him once more to the encounter, with a profuse use of abuse, heels and goad. Being rebuked and struck by me with my fury doubled, he turned tail and fled. I then approached the driver and censured him violently, when he, full of rage, addressing the elephant in the words—"Woe to you, you are condemned, wretched elephant," struck the animal frequently in the outer corner of the eye with his sharp goad, and somehow pitched him against me. I said—"Let this vermin of an elephant move away, and let some other lordly elephant be brought in, so that I shall sport with him for a time and then meet my doom." As soon as the elephant saw me, shouting through rage, he ran off, disregarding the peremptory order of his driver. The minister then called for me and said, "This elephant, Mrityuvijaya, that delights in killing, is but Death himself; he, too, has been thus discomfited by you. Can you, therefore, desist from this unworthy profession, and make up your mind to follow some honourable course of life by accepting service under me?" I respectfully replied that I would do as I was desired; and he behaved towards me as a friend.

Once, being requested by me, in private, he, feeling confidence in me, narrated to me his own story as follows—"In Kusumapura there was one, Dharmapāla by name, the minister of the King (Rajahansa) the subduer of his foes, who was well-known for his talent and adept in the Vedas. His son named Sumitra was equal to his father in all the qualities of mind. I am his younger brother born of his step-mother. He (Sumitra) who liked virtue tried to check me who was given to sporting in the company of harlots. As my dissoluteness was incapable of being checked, I left home, and while wandering in the regions of the quarter I chanced to come to this Vārāṇasī, where I fell in love with Kāntimatī, the daughter of Chandasimha, the King

of Kāśī, as she was playing at ball with her companions in the pleasure-garden, where she had come to worship God Śiva, and somehow got united with her. My secret enjoyment of sport in her apartments resulted in her pregnancy, and she was delivered of a son. Her attendants, apprehensive of the secret being divulged, cast him on the pleasure-hill, giving out to her that he was still-born, whereafter a female mountaineer took him to the cemetery. As she returned along the king's road at night, she was seized by the city-watch, and being threatened, through fear of the severity of the punishment, she disclosed nearly the whole of our secret. She pointed me out as I was sleeping at ease in the grotto in the pleasure-mountain, and by the king's command I was bound fast at midnight with ropes that were available then and there, and was led to the cemetery where I was intended to be killed with the stroke of a sword by a Mātāṅga. But, owing to the force of good fortune, I had the cords that bound me cut off, and snatching the sword (raised to strike me) I dispatched the executioner and others, and made my escape. As I was wandering in the forest without shelter, I was waited upon by some damsel of celestial beauty, having her face suffused with tears, and with materials for worship in her hand. She bowed down before me with her head decked with her sprout-like hands, while her curly hair waved about her face ; and she sat with me under the cool shade of a large wild Vāṭa tree. Being longingly asked by me who she was, whence she came and why she was thus conferring favour upon one like me (a helpless man), she replied in (*lit.* showered upon me) a stream of honied words—"Respectable Sir, I am Tārāvalī, the daughter of Manibhadra, the lord of the Yakshas. As I was once returning from the Malaya mountain, after paying my respects to the venerable Lopāmudrá, the wife of Agastya, I saw an infant weeping in the charnel-ground at Benares. I felt a great affection for him, and taking him up conveyed him to my parents. My father carried him into the royal court of Kubera, the lord of Alakâ. He, the friend of Śiva, called me to him and asked me—"Daughter, what is the disposition of your mind towards this child ? " I replied,—“I feel affection for him as though he were born of me.” Thus told, he said—"The poor girl speaks the truth," and related to us a long narrative in connexion with it. I gathered this much from it—That you were Śaunaka, Sûdraka and Kāmapāla

(being) the same (in different lives); Bandhumatî, Vinayavatî, and Kântimatî are not different, so Vedimatî, A'ryadâsî, and Somadevî are but the same; Hamsâvalî, Śūrasenâ and Sulochanâ are but the same individuals. Nandinî, Raṅgapatâkâ and Indrasenâ are not different from one another. I am born at present as Târa'valî, the same A'ryadâsî, whom, as a milkmaid, you, in your birth as Śaunaka, married in the presence of the sacred fire. We in our previous births as A'ryadâsî and Śūdraka respectively, had a son who was affectionately brought up by Vinayavatî, and who was again born of her now in her birth as Kântimatî. Fortunately I found him who was dropped many a time from the jaws of death, and at the command of Kubera delivered him over to Vasumatî, the queen of Ra'jahamṣa who is practising penance in a forest, that he may serve her son, Râjavarṇana, who is to be the Emperor in future; and by the permission of my elders, I have come to serve the feet of you, escaped from the mouth of Death by the interference of Destiny."

Having heard her account, I again and again embraced her who had been my beloved in several lives, and shedding tears of joy I repeatedly consoled her and enjoyed pleasures, difficult to be obtained on earth, in a grand mansion created by her superhuman power. After having passed two or three days, I said to that beauteous lady—"I wish to enjoy the pleasure of retaliation by doing injury in return to Chanḍasimha, who had aimed at my life." She smilingly replied—"Come on, my dear lord, I shall take you to see Kântimatî." Accordingly, I was transported at midnight to the palace of the King of Kâśî. Then I took up the sword lying near his head, and woke him from his sleep and addressed him, as he was trembling—"Behold your son-in-law, the espouser of your daughter without your consent! Now I have come to wipe away my fault by an act of service (or, by means of an equally desperate act)." Extremely frightened, he bowed down to me and said—"I myself, who did not know my duty, am the offender, since I like one possessed by some evil star, transgressing the bounds of propriety (or, justice), pronounced capital punishment on you who did me the favour of accepting my daughter's hand. So, why talk of Kântimatî? My kingdom and my life are henceforth at your service." The next day he called together his ministers and had the ceremony of our marriage

duly performed. Târâvali communicated to Kântimatî the news about her son, and the account of their former lives to Somadevî, Sulochanâ and Indrasenâ. Thus under the guise of the ministerial post I enjoy the dignity of a Yuvaraja and sport in the company of amorous damsels. ”

Kamapala, the one friend of all, continued to show the same favour to me, an ordinary being as I was ; and when his father-in-law had gone to heaven owing to consumption (or, dropsy) he installed on the throne the youngest son of the late king, Simbhaghosha, a child five years of age, his elder brother Chandaghosha having been already reduced to premature decay by consumption brought on by his debaucheries ; and the good man brought him up with due attention. The boy, now intoxicated with youth, has some evil counsellors, the insinulators of something wicked, who are his confidants. By them he was persuaded into this belief—“Your sister was obtained by this gallant by force alone ; then again he raised a sword to strike the King, when he was asleep, owing to which he, who immediately woke up, won him over (through fear) by giving him his daughter. He put to death Chandaghosha, the elder brother of Your Majesty, by means of poison, and has as yet spared you as being young and therefore unable to do harm, to gain the confidence of his subjects. He, an ungrateful wretch, will before long destroy Your Majesty also. So try to dispatch him to the capital of Yama.” The prince, though prejudiced, could do no harm to him (Kamapala) through fear of the Yakshinî. In these days, as the report goes, the chief queen Sulakshana, observing a change in the form of Kântimatî, politely asked her—“ Queen, I should not be imposed upon (by you) by telling a lie. Tell me the truth. On what account is there such a marked change now-a-days on this lotus-like face of yours ? ” She replied—“ Friend, do you remember me ever to have told a lie ? My friend and fellow-wife Târâvali, who was offended for some reason or other, being addressed in private by my name by our lord, disregarded his entreaties, and being far advanced in jealousy, went away in spite of our supplications. Our lord is pining away on her account, and hence my mental affliction.” Sulakshana fully reported this to her husband when in private. He (the King), being now free from all

fear, had him seized to-day by men already engaged for the purpose and thrown into prison, as he was (all the while) exhibiting his bereavement by means of words not very much pleasing, being parched up as it were by his warm sighs, by his eyes disturbed on account of the flow of tears being restrained with firmness of mind, and by his limbs pale owing to the separation from his beloved, and was somehow getting the affairs of state managed in the palace (by the respective officers). The charges against him are to be publicly promulgated and his eyes are to be put out in such a manner that death will surely ensue." For this reason, I gave full vent to my tears in this solitary place, and am now preparing (*lit.* girding up my loins) to give up my life before the good man (meets his doom)."

Having heard from him the peril in which my father stood, I, shedding tears, said to him—"Gentle sir, why should I hide it from you? I am that son of him whom the Yakshinî had entrusted to the care of Vasumatî for serving the feet of His Highness, Prince Rajavahana. I can effect the release of my father even in the teeth of (*lit.* by putting to death) thousands of warriors with uplifted weapons. But, if some one in the crowd were to let fall his weapon upon him (*i.e.* kill him), all my efforts would be as useless as offering an oblation into ashes." I had hardly finished, when a huge snake raised his head out of a hole in the rampart. I secured him by the power of charms and herbs, and said to Pûrnabhadra—"Good man, now, indeed, our object is gained! I, unseen in the crowd, shall cause my father to be bitten by this (snake) as if it had fallen on him accidentally and will restrain the venom from acting in such away that he (*my* father) will be treated with indifference (*i.e.* neglected), being considered as dead. You, giving up all fear, should then tell my mother—"That son of yours, whom the Yakshinî had handed over to Vasumatî in the forest, has arrived; he, having known from me the situation in which his father is, will act thus by the power of his talent. You, dismissing all fear, should send word to the King in this way—"It is, indeed, the duty of a Kshatriya to suppress without any consideration one maliciously disposed, may he be his kindred or otherwise. But it is also a woman's duty to share the fate (*lit.* to follow the

course) of her husband, may he be good or wicked. I will, therefore, mount the funeral pyre along with him (my husband) ; this last rite should be permitted (by you) so as to be worthy of a young woman." The King, thus informed, will surely assent. You should then take the body (of your husband) to your own house, and cause it to be placed on a bed of *darbhās* in a retired place enclosed with canvas-screens ; and putting on the ornaments proper for (a woman) dying after her husband, you yourself should be present there. I who shall have come to the court-yard, should be given admittance by you ; then I will revive my father ; and thereafter we will all act in a way that will be approved of by him." He, very much pleased at heart, saying that he would act accordingly, immediately set off.

I, climbing a tamarind-tree having abundant thick-grown branches, at the place of proclamation, remained there with my body concealed. The people also mounted high places as they were available, and talks on diverse subjects began. Presently the executioner brought on my father, with his hands bound behind him like a thief, followed by a tumultuous mob, and having stationed him just below me, thrice proclaimed—"Here this minister Kâmapâla is now being taken to have his eyes put out according to the sentence of the judge who deemed it but just that a Brâhmana, greedy of regal power, should be condemned to a perpetual loss of sight, inasmuch as his secret was exposed, out of loyalty, by Sthupa and Aṅgaravarsha whom he had secretly instructed for the murder of the King after calling the minister Śivanāga in a retired place to take him into confidence, as he meant evil to the person of the king, Sinphaghosha—now that he had attained majority (full youth)—, when he had already out of a wicked passion for power procured the death of his master Chandasimha as well as of the heir-apparent Chandaghosha, by means of poisoned food. Should any one be (thus) treacherously disposed (towards the king), he would meet with merited punishment at the hands of the King." Vociferous was the crowd on hearing this, when I let fall the serpent, with its glowing hood, on the body of my father ; I also jumped down, pretending to be seized with terror, and mingling with the crowd just there, ensured the preservation of the life of my father bitten by the angry snake by immediately arresting the operation of the poison. My father dropped down dead to all appearances. I uttered loudly —

" Indeed, it is true that divine punishment is meted out to one, traitor to the king, since he has been deprived of his life by Fate, while he was but meant to be deprived of his eyes by the King." Some concurred with me, while others reproached me. The serpent bit the executioner, too, and ran off, the way being quickly cleared for him by the multitude of people that were seized with fright.

Now my mother, apprised of the matter (i.e., the real state of things) by Pârṇabhadra, not much distressed even under such a calamity, courageously hastened to the spot on foot, followed by her attendants, and taking my father's head on her lap, she sat there and sent word to the king—" Whether this my husband offended against you or not, heaven alone knows; I am to gain nothing by thinking about that. But if I do not take to the path (course) of him who had taken my hand (at the sacred marriage-rite), I shall be disgracing your family. You will, therefore, kindly give me permission to ascend the funeral pile along with my husband. " The king was pleased to hear this, and issued an order—" Let the rites proper for a (noble) family be performed; and let my brother-in-law have his obsequial rites performed, distinguished by festivities. " The King, in order to manifest (or, proclaim) the greatness of his mind, further permitted the body of Kāmapāla to be taken to his house, thinking that he too was dead, as the executioner had lost his life, the efforts of the snake-bite-curers being rendered inoperative by me. My father, who was taken home, was placed on a bed of *darbhās* in a retired place. Thereafter my mother, having put on the decorations suited to death (by mounting the funeral pyre), took leave of her friends in piteous terms, bowed again and again before the family-gods, and having prevented with efforts her attendants from weeping, entered, all alone, the place where my father lay. There she saw her lord restored to animation (*i.e.* cured of the poison) by me who had become for the nonce the very Garuḍa and who had been previously admitted by Pârṇabhadra as agreed upon. Exceedingly delighted, she fell repeatedly at her husband's feet with tears of joy, embraced me again and again with oozing breasts, and addressed me, her throat being choked with tears of joy and sobs,— " Son why are you so kind to me who had been exceedingly cruel to you, since by me, a wicked woman, you were cast away the moment you were born? Or rather, this your father was in no way an offender, and hence well did he deserve to be snatched away from the jaws of death. Very wicked is

Táravali, indeed, since, after having learnt from Kutera who you really were, instead of giving you over to me she handed you over to queen Vasumatî. Or why, she did but what was quite proper; for, a person poor in merit like myself cannot be worthy of drinking in the nectar of your sweet words, except a treasure of good fortune like her (Vasumatî). Come on, my son, embrace me!" So saying, she again and again smelt me on the head, placed me on her lap, censured Táravali, embraced me shedding a shower of joyful tears on me, and with a trembling frame looked for a moment quite changed. My father, too, thus raised to prosperity (or, good fortune) of that kind, from that sort of (overwhelming) calamity, as if to heaven from hell, and fully informed of everything as it had happened by Pârṇabhadra, considered himself more fortunate than even the divine Indra. Having slightly indicated my part in the matter to my parents who were overjoyed and astonished (at it,) I asked them to tell me what course we should have to adopt that day. My father then said—"My son, this our house itself is protected by a mighty rampart and has an inexhaustible armoury, while the defence is impregnable. There are many subordinate princes whom I have laid under obligation; and many of the subjects do not like to see the calamity I am in. Besides there are thousands of warriors who are devoted to me with their friends and relatives. We shall, therefore, pass some days here and foment disturbances (or, disaffection) outside and inside (the kingdom). We shall then secure (take-over to our side) the disaffected, encourage the King's neighbouring foes, incite his natural enemies, and then uproot this King who is difficult to subdue." " Let this plan be followed; what harm is there ?"—with these words I approved of my father's opinion.

Whilst we, having taken defensive measures, were abiding our opportunity, the King, who was informed of the whole matter, was vexed, and employed hostile stratagems against us (as against people besieged); but they were every day counteracted by us. During this interval, having learnt from Pârṇabhadra the place (situation) of the chamber where the King slept, I made a subterranean passage to it with a hood-shaped instrument, beginning at the angle of the wall of our house. The excavation (or, the passage) reached a certain spot which looked almost like a paradise on earth, wherein there were not a small number of

beautiful damsels. At my very site the multitude got agitated. There a certain maiden, whose bodily complexion was as bright as an image of burnished gold :—who was entirely dispelling the darkness of the subterranean spot with her bodily lustre like the digit of the moon ; who looked as if she were the earth incarnate, or the goddess Durgá (*lit.* the wife of Śiva) descended into the nether regions for the conquest of the demons, or (Rati) the wife of Cupid (*lit.* the flower-armed god), come down to the Pátála, or the goddess of royalty that had entered the cavern in order to avoid the sight of iniquitous monarchs, trembled at the sight of me, like a branch of the sandal-tree shaken by the Malaya breeze. In that assembly of damsels thus disturbed, there was an old woman, looking with her white hair like a Kása tree in blossom, who fell at my feet, and through fear humbly said to me—“ Sir, give the gift of safety to these damsels who have none else to protect them ! May it be that you are a young god desirous of entering this nether world with a thirst for fighting with the demons ? Tell us who you are, and with what object you have come to this place.” I replied to her—“ Fair maids, relinquish all your fears ; I am Arthapála, the son of Kántimatī and Kámapala, the best of Bráhmaṇas ; I saw you here on my way as I was going from my house to the King’s palace through this subterranean passage, as I had an object to accomplish (there). Tell me who you are, and why you dwell here.” With folded hands raised to her forehead she replied—“ Son of our lord, fortunate, indeed, are we that we see you all safe, with our own eyes. Be pleased to listen. —That Chandaśimha, who was your grandfather (on your mother’s side), had by his queen Lílâvatī two children, Kántimatī and the prince Chandaḡhosha. Prince Chandaḡhosha, the heir-apparent, departed to heaven through consumption brought on by his excessive addiction to women, leaving his wife A’châravatī pregnant. She gave birth to this daughter, Maṇikarnikâ, by name. Therafter A’châravatī died of the throes of labour. Upon this king Chandaśimha called me and said to me in private—“ Riddhimatī, this girl possesses auspicious signs. I wish to rear her up properly and then give her in marriage to Darpaśâra, the son of the King of Málwâ. But, since the occurrence of the events in connexion with Kántimatī, I fear to keep girls exposed to public sight. So let her be brought up, attended upon by a train of retinue, in the spacious underground mansion constructed as an asylum for protection against calamity from an enemy, which is furnished with a number of

harbours and drawing-rooms carved out in the interior of an artificial hill. It is provided with stores which will not be exhausted even in a hundred years." Having said so, he raised a stone covering, as large as a square hand (a trap-door), about two inches deep in the wall of his chamber, and by that door introduced us into this place. It is for the last twelve years that we have been dwelling here. This princess has now become young, but the King does not yet remember us. Granted that she was meant to be given in marriage to Darpasâra by her grandfather, but by her mother she was meant as a wife for you, being won as a pledge (by your mother Kântimatî) in gambling (with her mother), even when she was in the womb. So in this case the prince (i.e. you) should decide what is best to be done. " I said to her—" I will do what is proper to be done for you when I come back from the palace, having accomplished some business there. " I went through that very subterranean passage shown to me by means of a lamp at midnight, opened the trap-door, and having entered the King's chamber, caught alive Simhaghosha who had slept in full confidence. Having pulled him who was struggling, as an eagle does a snake, I dragged him off to the multitude of damsels through the underground passage. I then took him to my house, and with his feet bound with iron fetters presented him, whose gloomy face was hung down and wherein the eyes were red owing to an excessive flow of tears, before my parents in private. I told them also the story about the subterranean passage. My parents, who were exceedingly pleased, saw that mean-hearted wretch, detained him in confinement, and married that beautiful damsel to me with due rites. The kingdom, now without a master, fell into our hands. Simhaghosha, though my mother wished it much, was not set at liberty for fear of a revolt. We, thus situated, hastened to the assistance of Simhavarmâ the king of Aṅga, who was attacked by the enemy, as he was loyal and had rendered service to Your Majesty. And thus I became the object of favour of the pollen of the lotuses of your feet. Let the unworthy Simhaghosha perform the penance of falling at your feet that will wipe away (the infamy of) all of his wicked acts. " So said Arthapâla, and bowed before the prince with folded hands. Prince Râjavâhana said that he (Arthapâla) had performed great exploits, that he had used his intellect to the utmost, and desired that his father-in-law (Simhaghosha) should present himself before him (the Prince Râjavâhana) being set free from confinement; and then, looking at Pramati himself, asked him with a loving smile to narrate his adventures.

Bowing low before the Prince, he began—" Lord, after having wandered some time in search of Your Highness, I, being unable to proceed, formed my bed with tender leaves on the ground, under a tree, that grew on the slope of the Vindhya mountain, and that seemed to touch the sky (*or*, pierce the clouds), after having washed my face in the water of a pond and performed Samdhyâ-adorations, at the time when the face of the lady in the form of the western quarter was decked with the crimson sprouts of the setting rays of the sun, and the irregularities (*lit.* the ups and downs) of the road were levelled by the gloom; and when about to sleep, I raised my folded hands to my forehead, and praying—" May the very deity that resides in (*i.e.* is the presiding soul of) this tree be the protector of me, when gone to sleep all alone in this great forest, which is terrible on account of the number of ferocious animals stalking about and wherein the caverns are filled with the flood of nocturnal darkness which is pitchy dark like the throat of Śiva! "—I slept, using my left hand as a pillow. Then in an instant my limbs were inexpressibly gratified by a touch difficult to be obtained on the surface of the earth; my senses thrilled with delight; my soul felt quite cheered up; and more particularly my hair bristled with joy, and my right arm throbbed. Wondering how this could be, I very slowly opened my eyes, and beheld a canopy of white cloth looking like a portion of moonlight cut off. As I turned my eyes to the left, I saw, near the wall of a mansion, a number of damsels lying asleep in great confidence on beds with variegated bed-sheets. Then I directed my gaze to the right, where I beheld a lovely maiden, as graceful as a jewelled branch of (*or*, a creeper clinging to) a Kalpavriksha (the wish-granting tree) in Indra's garden rent from it by Airāvata in the pride of youthful vigour, with her lovely face bowed in sleep wherein the lilies of her eyes were closed and which therefore looked like a lotus with a bee slept within it; as she lay on a couch which was white like the mass of nectar-foam with her breast-garment a little displaced, she looked like the earth reclining, in faint, on the bright tusk of the Primeval Boar (A'divarāha), whilst the fine upper-garment in the form of the milky ocean receded from her shoulders; by the breezes of her breath wafting the fragrance of the lotus of her face and causing to dance the tender sprouts in the form of the

beaming off-shoots of her red lips, she seemed to kindle to life Cupid, remaining as a spark after he was burnt by the fire from the eye of S'iva. I then thought—"Where is that vast forest gone and what building is this with the image of Kárttikeya situated on the ground floor and a trident forming its spire which touches (*lit.* rubs against) the (inner surface of the) sky! Where is that leafy bed spread on the forest ground and whence comes this silken bed stuffed with downy feathers (instead), bright like a multitude of moon-beams? Who again can these maidens be who are lying asleep at ease, like a bevy of nymphs in faint, being tossed down from the swing formed of the ropes of moon-beams, and who is this damsel lying on a bed covered with a silk mantle pure (white) like the orb of the autumnal moon, like the Goddess Lakshmī, that has a lotus in her hand? Certainly, she cannot be a heavenly damsel; for she has closed her eyes in sleep like the lotus when acted upon by the rays of the moon; her expansive cheek, bearing lines of the drops of perspiration appearing upon it, appears like a mango-fruit yellowish-white by being ripe and spotted with drops of sap dropping from the broken stem; the unguent assumes a palish hue on her expansive breasts exceedingly hot on account of the fire of budding youth; and her raiments disclose a dustiness according as they have been used. So she is undoubtedly a mortal. Fortunately, she is unmarried (*lit.* her youth is unenjoyed by anyone else), since her limbs that have attained loveliness are well-turned and firm; her complexion, though exceedingly charming, is tinged with pallor; her face, being yet unused to the pleasing pain of teeth-bites, does not betray a glowing red; her ruby-like lower lip possesses the lustre of coral; her blooming cheeks are like the petals of a Champaka bud, a little reddish at the root and not yet fully developed;—since also she is lying asleep in sweetened ease free from the fear of being assailed by the arrows of Cupid, and her bosom has its twin breasts such as have not their nipples flattened by being hard pressed. My mind, which has never as yet entertained a thought unworthy of an honourable man (*or*, contrary to propriety), seems to be full of love for her. But, if I embrace her, acting in accordance with the inspiration of love, surely she will wake up with a loud cry of alarm; and yet, I cannot sleep without embracing her. Never mind; let things have their due course. I shall put to test my

luck." So saying, I slightly touched her and lay there as if asleep, in a manner in which love and fear were mingled. She, too, with her left side experiencing a peculiarly pleasing and thrilling sensation causing the hair to stand on end, in her pleasing dullness began gently to yawn, and slightly opened her pair of eyes, with the tips of their eyelids trembling, their pupils languid through dullness, and their highly beautiful corners reddened on account of broken sleep. Made to pass by Cupid, of wonderful power, through strange conditions intermixed with the feelings of alarm, wonder, joy, passion, fear and graceful and sportive gestures, and influenced by modesty, she with difficulty restrained her speech about to break out into a call to her attendants, her heart which was swayed by vehement love, and her limbs, too, full of perspiration due to alarm; and surveying carefully my limbs with eager eyes charmingly contracted at the corners (or, in the third part) and very slowly directed, she, although far removing the upper part of her body, lay startled, in the same bed. I, too, though my mind was upset by passion, was somehow mysteriously overpowered by sleep, and again awoke, disturbed by some disagreeable touch, and found myself again in the same forest under the same tree and on the same leafy bed. Night, too, drew to a close; and I thought in my mind—"Is this a dream, or some illusion, or some conjuration, divine or demoniacal? Come what may; I will not leave my earthy bed without knowing what this really is. I will lie down here as long as life exists, before the Goddess of this spot, without food, till death (to gain my object)."

Upon this (i. e. when I had formed this determination), a certain woman appeared (before me). Her frame was languid like a garland of lotuses scorched by the rays of the sun; her lower and upper garments were worn out; by her hip that was dry and pale-red owing to the want of red lac, and the lustre of which was destroyed by the heat of her breathings, she seemed to emit the fire of separation dusky with its tawny fumes; both her eyes were extremely red as if blood only was left in them on account of their having shed ceaseless streams of tears; with her beautiful tresses reduced to a single braid of hair, that had the grace of a noose holding her fast to the virtuous conduct of her family, she, wearing a blue garment and a bodice, looked like the moving banner of chaste ladies; and though she was greatly emaciated,

her bright (*lit.* spreading) complexion had not much faded, owing to her superhuman power. She raised me up with her creeper-like arms trembling in the height of joy as I bowed before her, embraced me like a son, smelt me on my head, and with her affection for me appearing to ooze out in the form of milk from her breasts and her throat choked with cold tears, she said—"My dear child, if Vasumatī, the queen of the king of the Magadhas, (at all) informed you that the daughter of Manibhadra having entrusted the infant Arthapāla to her care disappeared after having communicated to her the tale as disclosed by Kubera regarding her lord, sons and friends, behold in me that person, your mother! My mind being clouded by causeless anger against your father, Kāmapāla, the son of Dharmapāla and the younger brother of Sumitra, I quitted him; and while I was afflicted by remorse I was cursed in a dream by some one coming to me in the form of a Rakshasa, saying—"I take up my abode in you, O violent woman, for a year, that you may experience the pangs of separation." I awoke, possessed by the evil spirit just as he spoke this. That year, as long as a thousand years, has expired. Last night just as I started, purposing to attend, in the city of Śrāvastī, the assembly gathered at the festival of lord Tryambaka, after seeing my kinsmen thronged there from different places to repair to the side of my lord, now that I was free from the curse, you came here and saying—"I solicit the protection of the dryad of the place," slept here. As my mind was entirely overpowered by the pain caused by the curse, I did not properly recognize you; but then, thinking that it was not proper to abandon you who had sought my protection in the great forest beset with many terrors, I transported you, too, while just in sleep, with me. As we neared the temple I thought it improper to attend the meeting with you; and, as I found by chance the princess Navamālikā, the daughter of Dharmavardhana, the King of Śrāvastī, bearing a name true to its syllables, lying fast asleep on a splendid couch on the lofty terrace of her mansion, so pleasant in summer, I said to myself—"Thank God! The princess is asleep; her servants also are buried in sleep. Let this young Brāhmaṇa sleep here for a time, till I return after gratifying myself with the sight of the festival." Having thus reflected I placed you there and directed my steps to the place of the festival. Having witnessed the glorious festival and enjoyed

the pleasure of the sight of my kinsmen, I bowed to the lord of the three worlds and was bent in reverence, with my mind rapt in devotion, dreading all the while lest she should divine my crime, before Ambikâ, when that goddess, the daughter of, Himâlaya, said to me with a smile—"O dear girl, give up your fear; go to your husband's presence; your curse is over." Thus favoured, I at once regained my superhuman power; and, returning, at your very sight I knew you properly." "How now," I said, he is my son (so to speak) Pramati, the dear friend of my dear son Arthapâla! I, wicked that I was, acted indifferently towards him through ignorance! Moreover, his mind is attached to the princess and she also loves this young man; but the two, who are feigning sleep, do not open their hearts (feelings) to each other owing to fear and modesty; and I have to go. The damsel, though overpowered by love, has not spoken about it to her friends or attendants in order to keep her secret. Let me take away the young man; he will accomplish his purpose by suitable means when he will come to know of it." Thinking thus, I brought you again to this leafy bed in a sleepy condition induced by my superhuman power. This is how all this happened. Here I go to the feet of your father." With these words she again and again embraced me who had folded my hands, smelt me on my head, kissed me on my cheeks, and departed, deeply moved with affection for me.

I, entirely subdued by love, directed my steps to Śrāvastī; on the road in a great market-place the merchants were in a very great uproar over a cock-fight. I approached the place and smiled a little. An old wily Brâhmana seated near me gently asked me the reason of my smile. I said to him—"How comes this, that a cock of the Western country and of the Balâkâ breed is thus thoughtlessly matched by the people against one belonging to the eastern country and of the cocoanut tribe, its superior in strength and size!" He, too, an adept in the matter, said—"What is the use of enlightening these ignorant folks on this subject? So better be silent." And having offered me betel with camphor from his betel-case, he remained for a short while telling me diverse tales. The two birds fought, furiously excited, as the shouts of encouragement were uttered by their partisans after each stroke. The cock of the Western country was beaten,

and the clever Bráhmaṇa, highly delighted at the victory of the cock belonging to his province, made friends with me, contrary to our ages, and made me take my bath and meals at his place that day. The next day, as I set out for Śrāvastī, he followed me, and asking me not to forget him if there was need, dismissed me like a friend and went back.

I reached Śrāvastī, and being fatigued by the journey lay asleep in a bower of creepers in an outer garden. Roused by the tinklings of anklets, I rose up and beheld a young woman coming to me with feet resounding with the jinglings of anklets. She came, and alternately looking intently at me and at the form of a male resembling me painted on a canvas in her hand, stood there for a moment full of wonder, surmises and joy. I, seeing my own likeness on the canvas, thought that the motions of her eyes could not have been accidental (i. e. were based on some motive), and said to her—"Oh, surely this charming site of the holy grove is common to all! Why do you suffer the trouble of standing for a long time? Please sit down." Thus addressed she smiled, and saying that it was a favour, sat down. Then we had some conversation regarding the affairs of the country. While engaged in conversation she remarked—"Ah! You are a guest coming from the country; and your limbs look as if wearied by the journey. If there be no objection, you should oblige me by resting at my house." I replied—"Charming lady, this is no cause for dissatisfaction, but a favour;" and I followed her home, where I was treated with such princely comforts as a bath, food and the like. While sitting at ease, she asked me—"Noble one, was there anything marvellous that you came across in your travels in the different lands?" I thought to myself—"Here is great scope for my hope. This is, indeed, the friend of the princess, who was well seen in the midst of the crowd of all her attendants. On this picture-board also there is the terrace overhung with a white canopy; also the spacious couch lying therein, yellowish-white like the multitude of autumnal clouds; and this likeness lying on it with eyes sealed in sleep, is also of me alone. Surely, then, the princess must have been brought by Cupid to that stage, wherein, being tormented and rendered delirious by the unbearable

fever of love, she must have given an adequate reply, by skilfully drawing this form alone, to her friends when insistently asked by them the cause of her affliction. I am asked by her, being in suspicion on account of the agreement (resemblance) of forms; I will, therefore, dispel her doubts, stating my experience." Thus resolved I asked for the picture-board, and she handed it over to me. I took it; and having painted the beloved of my heart, overpowered by the passion of love rising in her and lying in a feigned sleep just in the same place, I said—"As I slept once in a large forest I saw a certain damsel of this form lying by the side of a youth like this (picture). May it be a dream?" She was extremely delighted, and begged me to explain the whole; and I did so. She then related to me the various sufferings of her friend on my account. On hearing that I persuaded her, saying—"If your friend's mind is really disposed to favour me, let some days pass. I will arrange some plan, which will enable me to remain freely in the palace of the princess, and approach you;" and then, going to the same village, I joined the company of the old Bráhmaṇa.

With a hasty (i.e. warm) reception he asked me to take rest, gave me food and drink as before, and then asked me in private,—“Noble one, what is the reason of your coming back so soon?” I said to him in reply—“It is but proper that I have been thus questioned by your honour. Listen: There is a town named Śrāvastī. Its ruler is a king, named Dharmavardhana, who is like another son of Dharma (Dharmarāja). He has a daughter, who is as if a repeller of even the Goddess of Beauty, and the very life of Cupid, Navamālikā by name, who by her tenderness resembles the *Navamālikā* creeper. I accidentally saw her, and she directed her glances like so many arrows of love at the vital parts of my body. And since there is no other physician than you, like Dhavantari, able to take out those darts, I have come to you. Be kind, therefore, and find out some remedy. Here I shall put on female apparel and profess to be your daughter. I shall follow you, and you should go to Dharmavardhana, when sitting in the judgement-hall, and say to him—“This is my only daughter. Her mother died as soon as she was born, and I myself, acting as father and mother to her, have brought her up. A certain Bráhmaṇa youth, born in a

family fit for marriage-connexion with us, has gone to Ujjayini, the capital of Avanti, to acquire wealth in the form of learning for securing her hand. She being betrothed to him, it is not proper to give her away to anyone else. She has now attained youth, and he is delaying. I shall, therefore, bring him and marry her to him, and after having placed the burden (of family) on him, I will turn a recluse. Since it is difficult to guard daughters that have passed the stage of girlhood, and more particularly those that have no mother, I have come to Your Majesty here, standing in the place of mother and father to the subjects and the protector of the distressed. If Your Majesty, whose career is as noble and exalted as that of Manu, be pleased to favour me, a helpless Bráhmaṇa coming to you of his own will (*lit.* as a guest), may this (my daughter) here be allowed to repose, in the shadow of your arms, with her character unblemished, until I should return with the bridegroom." The king, thus addressed, will surely approve of it and will make me stay with his daughter (as a companion). Then you should depart, and in the ensuing month of Phālgūna at the time of the festival of holy pilgrimage—on the day of the Uttarāphalgunī—of the inmates of the female apartment, await me, with a pair of white garments in your hand, in the temple of Kārttikeya, which you will find in the midst of a clump of cane plants after going over a distance covered by the bellowing of a bull to the east of the bathing-place. I shall, indeed, on my part divert myself freely during that interval with the princess, and again sporting in the waters of the Ganges during the festival, will dive, while the multitude of the damsels will be engaged deeply in sport, and swim over up to you; and wearing the garments brought by you, I shall come with you as your intended son-in-law. The princess, on her part, will search for me here and there, and not finding me will remain in the palace, weeping, saying that she would not take food without me. In the midst of a scene of uproar consequent on this, the attendants crying out, her female friends lamenting my loss, and the citizens expressing their sorrow, and the king and his ministers at a loss to know what to do, you should take me to the royal assembly, and placing me before the king, should say—"Sire, here is my son-in-law, who is fit to serve your royal arms. He has studied the four

Vedas, has mastered the six Aṅgas, has a thorough knowledge of logic, and is an expert in the manipulation of the sixty-four arts; he is a specialist in the art of managing elephants, chariots and horses; he is a matchless expert in archery and mace-fight: he knows the Purāṇas and Itihāsas and is a composer of poems, dramas and tales. He knows both the Mīmāṃsās, is an impartial appreciator of merits, a reliable friend, has a sweet address, is munificent, learned, and free from pride. I see not even the slightest fault in him; nor do I see an virtue which he does not possess. Such a relative is, in fact, inaccessible to me, merely a Brāhmaṇa in name. Having given over my daughter to him, I shall take to the last stage of life fit for old age, if it so pleases Your Majesty." Having heard this, the king, his face overcast by paleness, and entirely perplexed, will try, in the company of the ministers, to console you by dwelling upon the transitoriness of worldly things. You should turn a deaf ear to all that they will say, and after lamenting long with sobs till your throat is parched, collect fagots, and kindling a fire before the palace-gate prepare for ascending the funeral pile. He will just then fall at your feet, and having gratified you with an unstinted gift of wealth, will give his daughter to me, and being fully satisfied with my abilities will place the whole administration into my hands. This plan is to be adopted, if you approve of it." That clever Pāñchālāsarmā, too, the prince of cunning accomplices, who had more than once practised all kinds of deceit, skilfully achieved everything according to my instructions, and yet more; and all my desires were fulfilled in a short time. I enjoyed the company of Navamālikā, as a bee does a juicy flower. At this time, thinking that I should be serving the double purpose of giving assistance to Simhavarmā and of reaching the place of meeting of my friends, I advanced with the whole mass of the army to Champā, and now enjoy through good luck the pleasure of the sight of Your Majesty."

Having heard this account of Pramati, Rājavāhana, with the lotus of his face beaming with a smile, said—"Exploits full of graceful sports, and actions tempered down by gentleness—this, indeed, will appeal to the taste of the learned. You may now enter (the course of narration)" Saying so, the prince fixed his eyes on Mitragupta.

UOHOOHVÂSA VI.

Mitrugupta, on his part, said—"Lord, whilst wandering with the same object as my companions, I came to a city in Suhma, called Dâmalipta, where in the suburban grove I observed a crowd collected in observance of some festival. There I also saw, in a bower of Atimukta creepers, a young man full of longing (or, anxious thoughts) diverting himself by playing on a lute. I asked him—"Good man, what festival is this, what is the occasion for it, and why are you sitting here in a solitary place like one affected by longing, with nothing but your lute with you, disregarding the festival?" He replied—"Gentle sir, Tuṅga-dhanvâ, the king of Suhma, who had no progeny, solicited, it is said, by prayers, from Vindhyavâsinî (the goddess Durga), living in this very temple having forgotten her passion for a residence on Vindhya, two children. The goddess said to him in a dream as he slept before her without food—"You will get one son and one daughter; the former will be dependent on the husband of the latter. Let the girl, from the age of seven until her marriage, worship me every month on the Krittikâ day by playing at ball in public, that she might obtain a suitable husband; also, let her be given over to whomsoever she chooses, and let the festival be called Kandukotsava." Then, after a short time, Medinî, the beloved queen of the king, gave birth to a son; and after him, a daughter, too, was born. That princess, named Kandukâvatî, will come out to-day to propitiate the goddess Somapîṭhâ with her play at ball. Her foster-sister and friend, Chandrasenâ, was my beloved. But she has been wooed against her will (or, forcibly detained) in these days by the prince Bhîmadhanvâ. Being therefore uneasy and afflicted in mind owing to the pain caused by the points of Cupid's arrows, I resort to this solitude, comforting myself to some extent by means of the sweet tunes of this Vîṇâ."

Just at that moment the tinkling of anklets was suddenly heard, and there entered a female. Just as the youth beheld her, he rose up with his eyes expanded in joy, embraced her, and lightly clasped by her (in return), he sat down just there. He then addressed me thus—"Here is she whom I regard as my life, and whose separation burns me like fire. In carrying away this very life of me, the prince has, like Death, deprived me of the warmth of life; nor can I do him any harm, as he is the king's son. So, having made her take a full view

of me, I will give up this helpless life (*or*, which cannot offer any resistance to the violence of the prince).” Here she, with her face suffused with tears, said—“Lord, do not take this rash step, for my sake; for, if I were to live after you are dead,—you who, born of Arthadāsa, the best of merchants, having been agreeably named Kośadāsa by your elders, are now described by your enemies as Veśadāsa (the slave of a harlot, owing to your excessive attachment to me),—I may be simply confirming the scandal that the courtesan class as a whole is very wicked. So please take me off this very day to the country you like.” He then inquired of me which of the various countries that I had seen was prosperous, rich in corn, and mostly peopled by good men. With a smile I replied,—“Gentle sir, this earth (*lit.* that has the ocean for its waist-garment) is very extensive, and there is no end of (*or*, limit to) pleasant regions (to be found) in different places. However, if I can devise no remedy that might enable you to live here in happiness, then I shall myself show you the way.” Just then, the tinklings of jewelled anklets were distinctly heard, and the damsel, being in a hurry, said to us—“Here has approached the princess Kandukāvati in order to propitiate the goddess Vindayavāsini (Durgā) with her ball-sport. In this Kanduka-festival she can be freely seen by all. Come along to behold her; let your sight have its fruit; I must go and be by her side;” and then she departed. We two followed her; and I beheld first the red-lipped (damsel) seated on a jewelled seat. The moment I saw her she stood in (*i.e.* captivated) my heart, and neither any one else nor I could see her in the interval (of her leaving her seat and entering my heart). Overcome with wonder, I thought—“What, is she Lakshmi herself? No, no; for Lakshmi has a lotus placed in her hand, while the very hand of this damsel is a lotus; besides, Lakshmi was enjoyed by the Primeval Purusha (Vishnu) as well as by former kings, while the youth of this (maiden) is fresh and untainted.” While I was thinking thus, that princess of perfect limbs, touched the earth with the tips of her tender hand turned downwards, gracefully bowed before the goddess while her dark and curly hair waved, and then took the ball spotted deep-red all about, like Cupid with eyes glowing with intense passion. She let it fall to the ground in gentle grace, and as it slowly rose up beat it down with her tender hand

having the thumb drawn in a little and the delicate fingers stretched out, and after having tossed it up with the back part of her hand, caught it aloft as it was falling, marked by her unsteady glances, like a bunch of flowers full of swarms of bees, and again let it fall down. Striking it with greater or less force as it slackened in its speed or otherwise, she showed her aptitude for the motion of the ball; and when it stopped, she tossed it up with blows struck without mercy and made it come to a standstill as well; (occasionally) she kept it fluttering in space like a bird, hitting it alternately with her right or left hand as it approached her obliquely or in a straight line; when it rose to a great height, she struck it in its rapid descent and took the musical leap (*i. e.* sprang forward ten steps to catch it); having sent the ball in all directions, she brought it back to its original point. Thus, sporting in a manner attractive on account of the various feats of dexterity, she won every now and then the loud and manifold applause of persons gathered in the pavilion, having their minds attracted by the play. As I stood facing her, with my cheeks thrilling, and eyes expanded through joy, leaning on the shoulder of Kośadāsa, in whom my confidence grew the very moment, she cast a side-glance at me under the influence of love that affected her for the first time then, with her eyebrows gracefully contracted in consequence of her eyes following the motion of the ball, and repelled the bees that were hovering about to inhale (*i. e.* enjoy) the sweet fragrance of the lotus of her face with multitudes of rays off-shooting from her lips and waved about by the force of her breathings as if with tender sprouts. As she moved about in circles on account of the ball being whirled round with extreme speed, she seemed to enter, as if abashed at the sight of me, a flowery cage; when giving five strokes to the ball (rapidly) so as to make it appear like five specks, she appeared to repel as it were, through fear, all the five arrows of Cupid all falling upon her at one and the same time, and in the course of her forked movements, strongly indicating the graces of love, she seemed to imitate the flashes of lightning that displays the play of its redness in the clouds. Thus the princess pursued the sport in various ways, now sitting, now rising, now contracting her form, now out-stretching it, now standing still, now darting forward, in a manner in which

the jewels in her ornaments jingled in consonance with the movements of her feet; her *bimba*-like lower lip was invested with (*lit.* bathed in) the lustre of a smile under some pretext or another; her luxuriant tresses that hung loosely about her shoulders wereset right again, and her jewelled waist-band jingled (as its bells struck against each other); in a manner bright (or beautiful) with the fluttering silken garment that hung on her broad posteriors that rose up in a beautiful elevation; in which the ball was gracefully struck by her tender arms now drawn in, now stretched out, and now tossed about; her long arms were converged; and her waving ringlets touched her shoulder-blade as it was turned round; in which the displaced gold sockets of her ear-ornaments were put back with a quickness that did not interrupt her ball-sport that was going on; in which the ball was whirled in circles round and within the space of the hands and feet lifted up; wherein the slender middle part of her body was seen and again lost to view owing to her bending down and rising up in quick succession, and her pearl-necklace was tossed about as she frisked up and down; in which the gentle breeze from the sprout used as ear-ornament was authorized (as it were) to dry up the leafy ornamental decorations on her cheeks soiled (by being wetted) by the rising drops of perspiration; and in which one of her tender hands was busy in holding up the garment that (now and then) slipped off from her protuberant breasts. Having struck the ball through the space between heaven and earth, she, though playing with one ball, displayed various attractive pastimes as it were with balls more than one. Then, having sported with her companions, Chandrasenā and others, and having bowed to the Goddess at the close of her play, she repaired to her residence, followed by my mind full of love, and her attendants full of affection for her, darting at me as she passed a sidelong glance as though it were the blue lotus-shaft of the flower-arrowed God, and appearing to see, as she often reverted, under some pretext or other, the full orb of the moon of her face, if her heart that she had sent towards me had returned or not.

. I, who was quite beside myself with love, was splendidly entertained by Kos'adāsa after going home, with special care, with bath, food &c. In the evening Chandrasenā approached us in private, and having saluted me, sat down touching closely her lover's shoulder with her own in a manner charming on

account of love. Kośadāsa said in joy—"May I thus be, O long-eyed one, the object of your favour for the whole of my life?" I smiled and said,—“Friend, do you suppose that this is merely to be hoped for (and not to be realized)? There is a kind of unguent; the prince, when approached by her having her eyes besmeared with that, will see her like a female monkey; and he will in consequence renounce his love and leave her.” She replied with a smile—"Your humble servant is greatly favoured by your honour, if in this life she will be converted into an ape, her human form being removed! But let alone this remedy for the present; for we can gain our object even in another way. To-day the princess, having seen you at the ball-festival, is being greatly tormented by the foe of Śambara (*i.e.* Cupid) as if in a rage, as she has been yearning for you who laugh at the form of Cupid. This fact will be communicated by me, who have known her feelings, to my mother, by her to her mother, and by the queen to the king. The king, on knowing the fact, will make you accept his daughter's hand, and the prince will then become your dependant; for such is the course of events ordained by the Goddess. When the kingdom passes into your possession, Bhīmadhanvā will no longer be able to detain me in defiance of you. So he (Kośadāsa) should therefore wait for three or four days.” Having said so, she embraced her lover and went away. Night somehow passed away while Kośadāsa and I held discussion with many misgivings on what she had told. In the morning, after performing my morning devotions, I went to the very region of the grove, charming to me on account of my having seen my beloved there. At the very place the prince approached me; he passed some time (with me), humbly ministering to my pleasure by agreeable talks; and then, taking me to his tent, treated me exactly like himself with such comforts as a bath, food, a bed to sleep on, and so forth. As I lay on my bed enjoying in a dream the pleasure of the embrace of my beloved, the prince got me chained in iron fetters with my stout and long arms pinioned by very sturdy men. When I woke up, the prince at once addressed me—"O wicked man, the speech of that hussy, Chandrasenā, escaping through the hole of the lattice, was overheard by this hunch-back, appointed by me to watch her movements. So, indeed, you are the object of love of that wretched Kandukāvati, and it is said that I am to be your servant, and obeying your orders I am to give

over Ohandrasenā to Kośadāsa." Having uttered these words he turned to an attendant and said, "Cast him into the sea." Overjoyed (with the favour of his master) as though he had acquired a kingdom, he did as he was bid. Being quite helpless, I, dashing about here and there with my arms, held to my bosom a piece of timber sent by destiny (to my aid), and floated about till the whole day and night passed away. Early in the morning a ship was sighted; in it there were Yavanas. They picked me up and said to their commander, named Rāmeshu—"Here is found in water a man chained in iron fetters; he is likely to be able to water a thousand vines in an instant." Just at that moment a warship (galley) surrounded by a number of vessels bore down upon us, and the Yavanas were alarmed. In the meantime, ships sailing with very great speed surrounded our ship, like fleet hounds rushing upon a boar; a fight ensued, and the Yavanas were defeated. (Having cheered) them up who had become helpless and were losing courage, I said—"Take off my chains; here I shall destroy all your enemies." They did so; I took a bow, and with it twanging fearfully, poured a shower of huge shafts on them, piercing every inch of their bodies. Jumping into (i.e. on the deck of) the ship that had engaged our ship and wherein all the warriors were almost killed or routed, I sprang at the commander, who had not come forth to fight, and captured him alive. He was that Bhîmadhanvā himself. I, having recognized him, addressed him who was overcome with shame—"Well, good sir, did you mark the wilful actions of destiny?" The crew of my ship then tied him very fast with the very chains which I had borne, and uttering sounds of great joy adored me.

Our ship, which had now become very difficult to be steered aright, being impelled by a contrary wind, drove to a great distance and came in close contact with an island. There we landed, after letting down the stone-anchor so as to fall heavily on the ground, with a desire to store up the sweet water, fuel, fruits and roots to be found there. There was a lofty mountain on that island. I, who saw it, said to myself—"Oh, beautiful is this skirt of the mountain; lovelier still is this its adjoining ground full of benzoin; cool is this water of the mountain-stream marked by circles spreading owing to the drops of the honey of blue lotuses; charming is the region of the grove of trees attractive by the clusters

of flowers of various colours;" and thus observing many a scene with my eyes ever unsatiated, without noticing the distance, I ascended to the top of the mountain without being aware of it; and here I came across a tank which was tinged red by the upward-spreading lustre of the rubies forming the steps leading to its water, and which was dusky with the dust of lotus-filaments. There I performed my ablutions, ate some bits of lotus-stalks as sweet as nectar, and had some white water-lilies hanging on my shoulders, when I was overtaken and menacingly addressed by a Brahmarâkshasa of hideous aspect living on its bank, demanding of me who I was, and where I came from. I, undaunted, replied—"Gentle spirit, I am a Brâhmaṇa; having fallen from the hands of enemies into the ocean, and from the ocean into a galley belonging to the Yavanas, I came from that ship of the Yavanas to this lofty mountain full of variegated stones, and by chance lay down for rest (on the bank of) this lake; may you fare well!" He then said:—"If you do not answer my questions, I will devour you." I said—"Very well, ask them." And then the following conversation embodied in an A'ryā ensued between us:—

QUE.—What is cruel (that my be so called)?

ANS.—The heart of a woman.

QUE.—What contributes to the happiness and welfare of a householder?

ANS.—Virtues of a housewife.

QUE.—What is *Kâma* (i. e., attainment of the object desired)?

ANS.—Resoluteness of purpose.

QUE.—What is the means of attaining a difficult object?

ANS.—Ingenuity.

"Of this (these statements) (the accounts of) Dhûminî, Gominî, Nimbavatî, and Nitambavatî are the proof." Thus addressed he said to me—"Tell what sort of women they were." Whereupon I thus began (the story of Dhûminî):—

"There is a country named Trigarta; in it lived three householders who were brothers, having a large property and wealth, named Dhanaka, Dhânyaka and Dhanyaka. Once during their life-time there was no rain (i. e., Indra poured down no rain) for twelve years. The grains were withered; medicinal herbs were

rendered futile ; trees bore no fruit ; clouds were empty (*lit.* unimpregnated with water) ; rivers had their currents dried up (*or*, reduced) ; pools had only mud left in them ; streams entirely ceased to flow ; roots and fruits became very rare ; conversations ceased ; the celebrations of religious rites and festivals fell into disuse ; thieves and rogues multiplied ; the people ate one another ; here and there were to be seen wallowing the skulls of men, pale-white like cranes ; swarms of crows suffering from starvation flew about ; and cities, villages, towns, and hamlets were almost depopulated. Now these brothers, having consumed all their store of grain, flocks of sheep and goats, wild buffaloes, all the cattle, all their servants, children and even the wives of the eldest and the elder brothers in turn, decided to eat up Dhūmini, the wife of the youngest brother, the following day. Now Dhanyaka, unable to bear the idea of having to eat his own wife, made off with her that very night ; and when she was fatigued by the journey, he bore her on his shoulders and entered a forest. Allaying her hunger and thirst by means of his own flesh and blood, he bore her on, when he saw a man rolling on the ground, having his nose, feet, hands and ears cut off. Dhanyaka, in pity of his sad plight, took him on his back, and carried him on ; and having with great efforts built a hut in the midst of a forest abounding in bulbous roots and deer, he lived there for a long time. And he fed the cripple with meat and vegetables like his own self, after his wounds were healed with *Īṅgudī* oil and such other things. Once, while Dhanyaka had been out in quest of game for their support, she waited upon the cripple, who had now grown quite fat and had an abundant quantity of vital fluid, with a desire to enjoy herself in his company, and though repulsed by him she compelled him to comply with her desire. When her husband returned and asked for water, she threw before him a bucket with a rope, and desired him to get water from the well himself, alleging that she had been suffering from head-ache ; and as he was drawing up water from the well she came from behind in an instant and pushed him in. Then carrying the cripple on her shoulders and wandering from place to place, she came to be known as a *Pativrata* and was worshipped variously. And finally she lived in great affluence by the favour of the king of Avanti. Now that Dhūmini, having discovered her husband, who had been taken out of the well being accidentally seen by some merchants repairing to the well for water, wandering in Avanti in search of food, charged him as the

wicked man who had mutilated her husband, and had him sentenced to a torturous death by the king ignorant of the facts of the case. Poor Dhanyaka, who was bound from behind and was being led to the place of execution, as his life-strings were not to be snapped so soon as that, boldly said to the officer in charge—“If the cripple whom I am believed to have mutilated will accuse me of the crime, I shall well merit this punishment.” When he was shown to the cripple by being taken to him by the officer with the words—“What harm is there,” he, with tears in his eyes, fell at his feet, and being a noble-minded man acknowledged all the obligations he owed him, and revealed all the wickedness of his wife. The king, being highly incensed (on hearing this), ordered that wicked woman to be disfigured and made a cook for the dogs (i. e. disgracefully banished); while he made Dhanyaka an object of his favour. Hence I say (i. e. this story proves my assertion), that a woman’s heart is very cruel ”

Being asked again (to proceed), I began the story of Gomini :—“In the country of Dravida is a city called Kāñchī. A young merchant of immense fortune (*lit.* consisting of several crores) named Saktikumara resided there. Being in his eighteenth year he once thus mused to himself—“There is no real happiness for those who lead a single life, or for those who have no wives of corresponding virtues. How shall I then obtain an accomplished wife?” Now, not feeling certain of finding the expected degree of excellence in a bride chosen from confidence in others, he adopted the disguise of a fortune-teller and carrying with him a *prastha* of paddy bound up in his cloth, he travelled over the world. Wherever he went, those who had daughters brought them to him, thinking he knew the auspicious marks (on the body); and whenever he met with a girl of auspicious marks and of his own class, he asked her this question—“Good girl, can you serve us with good food prepared out of this *Prastha* of Sāli?” Being laughed at and repulsed, he roamed about, going from house to house. Once, having arrived at a town in the country of the Śibis on the bank of the Kāverī, he saw a girl sparingly decorated with ornaments, presented before him by her nurse, who had lost, along with her parents, her great fortune and also the valuable property in her house. His eyes being riveted on her, he pondered—“Indeed, all the limbs of this girl are neither too stout nor too slight,

neither too short nor too long, nor are they unduly large, and are bright (*i.e.* possessed of cleanness). Her hands have their palms and fingers red, and are marked with a number of auspicious signs, such as Yava, fish, lotus, and a vase; her feet have their ankles well turned and even, and are fleshy and not marked with prominent veins; her thighs are taperingly rounded; her knees are hardly to be seen, oppressed as they are beneath her massive thighs; the region of her hips is evenly divided, symmetrical, beautiful with the well-turned cavities of the loins and round like a wheel. Her deep naval is slender and slightly depressed; her belly is decked with the three folds of skin; her breasts, beautiful on account of their great expanse and with the nipples deep set in, cover her whole bosom; her tender and creeperlike arms have their palms marked with the auspicious signs that ensure abundant wealth, corn and progeny, the jewel-like nails whereof are glossy, prominent and delicate, and the fingers of which are straight, rounded symmetrically and reddish; the region of their shoulders are well-turned; they are delicate, and their joints are depressed. Her neck is slender, round and gracefully curved like a conch; her countenance is lotus-like, where the round lips are tinged red in the middle; its chin is not contracted and is elegant; the orbs of her cheeks are well-developed and firm; the dark glossy eye-brows are beautifully curved and not connected; the nose is like the budding sesamum flower; the eyes, reddish at the corners and bright, are dark, white, rolling unsteadily and beautifully, dull and elongated; her forehead is beautiful like the half-crescent of the moon; her curly ringlets are lovely-looking like the sapphire-stone; her beautiful ear-lobes are gracefully decorated with the now-faded lotus-stalk double-folded round them; and her not very curly mass of hair is luxuriant, not brown even at the tips, and long, wherein the hair grows each by itself and evenly, and is glossy and redolent of sweet scent. Such a lovely figure as this can hardly be inconsistent with good disposition. My heart is attached to her only; so, putting her to test, I will marry her. Surely, successions of (occasions for) regret more than once overtake those who act precipitately." Having reflected thus he asked her with an affectionate look—"Good girl, hast thou the skill to serve me with good food prepared out of this Prastha of Śālī?" At this she looked significantly at her old attendant, and having taken the paddy

from him, asked him to sit on a raised seat near the door, which was well-cleaned with cow-dung, after having given him water to wash his feet with. She then pounded the Sâlis, dried them a little in the sun, turned them over and over again on a firm and level ground, and after striking (rubbing) them gently with the back of a stalk, separated the husk from them without breaking the grain. She then said to her nurse—"Mother, goldsmiths stand in need of this bran of the rice to clean their Jewellery with; sell it to them and purchase with the price (*lit.* Kâkipîs obtained) fuel, neither too dry nor too moist, a cooking utensil of a fixed measure, and two platters." When that was done by her, she brayed the grain in a mortar of Arjuna wood having an upright hole, not very deep and spacious, stirring it up again and again with her fingers, and striking it with a heavy pestle of Khadira with its end covered with iron plate and even-shaped, and with the slenderness of its middle part noticeable, in a manner in which her arms were fatigued by the artistically graceful motions of the pestle, up and down. She removed the grains of dust and the awn from the rice by winnowing it with a winnowing basket, and having repeatedly washed it with water, poured it in five times its quantity of boiling water, worshipping the hearth as she did so. When the grains of the rice became loose, and floated about when they had swollen up properly (*lit.* passed the state of a bud), she lessened the heat of the fire, and passed the scum. She then stirred the rice with a ladle, turned it a little, and when all the grains were equally boiled, placed the boiler with the mouth downwards. She then extinguished the fire-brands, which were not entirely consumed, with cold water, and turning them into black coal sent it (by the old woman) to those who wanted it, telling her to buy, with the *kâkipîs* obtained by its sale, vegetables, ghee, curds, oil, myrobalans, and tamarind, as far as obtainable. The old woman did so, and the damsel prepared two or three condiments, and cooled the scum of rice-water lying in an earthen vessel placed on moist sand by very gently fanning it with a palm fan, added salt to it, and fumigated it with perfumes evaporated on the charcoals; and having reduced the myrobalans to fine powder she made them lotus-fragrant, and asked him (Śaktikumâra), through her nurse, to bathe. She (the nurse), who had purified herself by bathing, gave to him oil and myrobalans (to rub his body with); which done, he bathed. When he had performed his ablutions, he sat on a wooden seat

placed on the paved floor well swept after being sprinkled over (with cow-dung-water), touching (*i.e.* passing his hand across) two wet platters that were placed on a third part cut from the vertex of the leaf of a plaintain tree that was grown in the court-yard. She brought him first the rice-gruel she had prepared, which he drank, and being rid of the fatigue of his journey, he sat refreshed, all his limbs having freely perspired. Then she gave him two spoonfuls of the Śāli rice, and also brought him ghce, sauce and condiments ; the rest of the rice she served him with curds spiced with pepper, cinnamon and ginger, and with fragrant and cool butter-milk and sour gruel. His hunger was quite satisfied while part of the food remained, when he asked for water to drink. Thereupon she poured out to him in a stream the water which was contained in a new Bhrīṅgāra (a kind of jug), and which was fumigated with the incense of black aloewood, and charged with the smell of fresh Pātala flowers mingled with the perfume of full-blown lotuses. He, too, having raised the drinking dish to his mouth, drank the water to his fill, while his eye-brows looked tawny being fringed with cool, snow-like drops of water ; his ears were regaled with the sound of the stream of water, his cheeks looked rough with the horripilation due to the pleasure of touch, his nostrils were filled with thick and diffusing fragrance, and his tongue became quite gratified with the excess of sweetness. Asked to stop pouring water by the simple sign of a nod, the damsel gave him water for *āchamana* from another vase. The old woman then removed the dining-leaf and the fragments (of his food), and cleaned the paved ground with fresh cow-dung, whereafter he spread his own garment upon it and went to sleep. Being greatly pleased, he married that damsel according to the proper rites, and took her home. After he had taken her there, with (seeming) indifference towards her he attached himself to a courtesan ; her also she nevertheless treated (*or*, served) like a dear friend. She assiduously worshipped her husband as a god, and managed his household affairs without any flaw. Herself a treasure of politeness, she won the love of all her attendants. Subdued by her virtues, her spouse, with his life and body entirely depending on her, left all his domestic concerns to her, and enjoyed the three objects of human existence. Hence I say, that the virtues of his wife are for the happiness and welfare of a householder."

Being then asked by him (to go on), he (thus) narrated the story of Nimbavatī :—" In the country of Saurāshṭra there is

a city called Valabhî; in it there dwelt Grihagupta, the chief of sea-traders, who possessed immense wealth like Kubera. He had a daughter named Ratnavatî. The son of a merchant-leader, Balabhadra by name, came from Madhumatî and married her. Being thoughtlessly obstructed in private (*lit.* in his enjoyment of the pleasure of union), by his new bride, he at once conceived a violent hatred for (*i. e.* dislike to) her; (so much so that) he did not desire to see her again. Turning a deaf ear to all the importunities of his friends, he even avoided going to her house. Just from that time her relatives as well as others insulted that unfortunate woman by the nickname of Nimbavatî (*lit.* possessed of the bitterness of the *nimba* tree). After some time had elapsed, she, feeling repentance, and reflecting on her future course of life (*or, fate*), saw some old female recluse, who was like a mother to her, coming to her with flowers taken from an idol. Before her she pitiouly shed profuse tears in private. Asked by her, with her face covered with tears and after having consoled her in many ways, the cause of her weeping, she (Ratnavatî), though blushing to tell it, somehow addressed her thus, considering the weightiness of the object on hand:—"Mother, what can I say? The state of being hated by one's husband is, as is well known, simply a living death in the case of women (in general), and more particularly of women of high birth. I myself have become a fitting instance of this (such a state of things); all my kith and kin, headed by my own mother, regard me with a look of contempt. Make me, therefore, one who will be well seen (by all; *i. e.*, by being taken into his favour by my husband); and if it is not possible, here shall I relinquish this hateful life. And this my secret should not be revealed until I die." With these words she fell at her feet. The old woman raised her up and with tears in her eyes said—"Dear girl, do not go in for such a rash act; here am I ready to do your bidding. I shall be entirely at your service, as long as I can serve you in any way. If at all you are disgusted with this worldly life, practise penance under my guidance to ensure bliss in the next world. This is surely the result of evil deeds done in a previous life, since though endowed with such grace of form, such purity of character and such nobility of birth, you have unaccountably become the object of aversion to your husband. Your intellect is more acute than mine; if, therefore, you can see a remedy to

set right the prejudice of your husband, point it out to me." Thereupon she (Ratnavatî) mused for a moment with her face hung down, and replied—"Revered lady, the husband alone is the idol of women, more especially of those of high birth (i. e. respectable station). Hence, something must be done which will be the means of enabling me to serve him. We have a neighbour, a merchant, who by means of his high birth and wealth, as well as being in the confidence of the king, stands pre-eminently above all citizens. His daughter, Kanakavatî, is very like me in person and form; and she is also my very affectionate friend. I will play at ball with her on the terrace of her lofty mansion, doubly decorated as she. Do you somehow contrive to bring my husband to her place, communicating to him in moving terms her mother's desire to that effect. As you approach, I will let down the ball in your direction, as if blundering in the sport. Then, picking it up and placing it in his hand, say to him,—“This is Kanakavatî, the daughter of Nidhipatidatta, the prince of merchants, and a great friend of your wife. She reproaches you very much on account of Ratnavatî, calling you reckless and cruel. You should therefore restore to her this ball, the property of an enemy.” Thus addressed, he would certainly look up, and think me to be that same friend of me (Kanakavatî); and when I would beg for it with folded hands, he would, at your request again, return it to me, affected with a longing for me. Taking advantage of this circumstance (*lit.* loop-hole), you should approach him, and having kindled the fire of his passion, you should so contrive it that he would give me an appointment and take me off to another country.” Thrilled with joy (at my ingenuous suggestion), she did exactly as she was told. Thereupon Balabhadra, entirely beguiled by that old ascetic that she was none other than Kanakavatî, took her off who had her jewels and choice ornaments with her in the pitchy darkness of the night, and started away. That old ascetic, however, spread this report—“Balabhadra told me the previous day that he, silly that he was, had shown uncalled-for indifference towards Ratnavatî, insulted his parents-in-law, and disregarded the advice of his friends, and that he was, therefore, ashamed to live with her in the same place. Surely he must have taken her away with him; this will soon be clear.” On hearing this, Balabhadra's relatives became slack in their efforts to search after him. Now to turn to Ratnavatî; she, on her way, bought a female slave

who carried all their baggage, and soon they arrived at a small town (*or*, a town called Kheṭaka). Here Balabhadra, who was an expert in business, made a large fortune out of a small capital, and in time became the chief of the citizens there and had a large number of servants on account of his wealth. He once beat his first female servant very severely after reproaching her, saying—"You do not attend to your duty, steal whatever you see, and speak disagreeable words." The maid, in her rage, disclosed a part of his history, which was communicated to her while she was in favour. When the mayor, who was covetous (*i. e.* saw his gain in this), heard this, he reviled Balabhadra before the seniors of the town, saying—"This wicked Balabhadra is living amongst us, having carried away by stealth Kanakavatī, the daughter of Nidhipatidatta. You should not, therefore, come in the way of the confiscation of his whole property." Balabhadra was frightened, when Ratnavatī said to him—"Do not be afraid; say (to the seniors)—This is not Kanakavatī, the daughter of Nidhipatidatta, but the daughter of Gṛihagupta of the same Valabhī, Ratnavatī by name, who, being given to me by her parents, was married by me with all the due rites; if you do not believe me, send over a messenger to her relatives." Balabhadra said as he was desired, and continued to stay on there under the security of the association of traders, until Gṛihagupta, having learnt everything from the letter sent from the town, came over to the town, and being overjoyed, took back his daughter along with his son-in-law (to his place). When this was seen happening that way, Ratnavatī became greatly endeared to Balabhadra, who had all the while taken her for Kanakavatī. Hence I say that *Kāma* is 'resoluteness of purpose'."

Then he asked me to relate the story of Nitambavatī. I then continued—"In Śūrasena is a city called Mathurā. There dwelt a youth born in a high family, who was exceedingly fond of the fine arts and greatly addicted to courtesans; and who, having fought many a fight merely by the force of his arms for the sake of his friends, was given the significant name of *Kalahakaṇṭaka* by the harsher section of the populace. Once he saw, in the hands of a painter who was a chance visitor, a picture-cloth. A certain youthful damsel painted thereon made the mind of Kalahakaṇṭaka overpowered by love by her mere sight. He then said to the

painter—"Dear friend, this appears to me to be inconsistent herein; for here is a form difficult to be obtained by a woman of family, and yet there is a modesty which bespeaks high birth; while the complexion of her face is palish white, her body is graceful, not being very much enjoyed, and her eyes bear the expression of full growth. She cannot be one whose husband is absent from her on a journey; for there is no mark of separation, such as the tying of the hair in a single braid, seen here. And here is this mark (of recognition) visible on her right side. Hence she appears to be the wife, who is in distress for want of enjoyment commensurate with her youth, of some old merchant not having much virility, and painted by you through great skill just as she was seen by you (i.e. very faithfully)." The painter commended him for his discernment, and said—"This (i.e. what you have said) is true; she is the wife of a merchant of Ujjayinî in Avanti, named Anantakîrti, who bears the significant name of Nitambavatî. She was thus painted by me, being struck with her beauty." Extremely agitated, he (the youth) just then set out for Ujjayinî to obtain a sight of her. Assuming the guise of a fortune-teller, he got access to her house under pretence of soliciting alms, and saw her. His passion being intensified at her sight, he (with a view to effect his project) went and solicited of the chief citizens the care of the cemetery and obtained it. With pieces of cloth used for covering the dead bodies and such other things obtained there, he attached to his interest a female Jaina devotee named Arhantikâ. Through her medium he made overtures to Nitambavatî in secret, but she rebuked the woman and sent her way. Learning from the lips of the female Jaina devotee that it was very difficult to make that woman of family fall off from her character, he secretly instructed his messenger (thus)—"Go once more to the merchant's wife and say to her in private—"How can it be expected that a person like me, who by practising penance seeks final beatitude on seeing the evils of this worldly life, would ever endeavour to induce noble women to abandon their virtue of chastity? I simply tried you by doing that in order to find out whether you, too, possessed as you are of very large fortune, superhuman beauty and fresh youth, are affected with that fickleness (infirmity) of character so very common among other (i.e. ordinary) women.

I am pleased with the purity (*lit.* the unaffected state) of your character. Now I only wish to see you with a child; your husband, however, has been possessed by a malicious star and enfeebled by jaundice, and has thus become incapable of enjoyment; and, unless the obstacle in his case is removed, it is not possible to have a child from him. Be pleased, therefore, to enter all alone the grove of trees and secretly to place your foot in the hand of a magician brought by me to the spot; and, your foot being charmed with a spell by him, you should strike your husband with it on the chest under the pretence of being lovingly angry. That being done, he will be richly endowed with the best virility that will enable him to obtain a noble son; and he will be devoted to you as to a goddess. You need not at all be afraid in this matter." She will undoubtedly (*lit.* clearly) accede to that proposal. You should at night take me to the grove and bring her also there. I shall consider myself as favoured by you even by this much (service done to me.)" She did all that according to his instructions. He, too, being exceedingly pleased, went to the grove that same night, and while pretending to touch gently the foot of Nīṭambavatī, who was with great difficulty brought there by the Śramaṇikā, snatched off one of her gold anklets, scratched a little at the root of her thigh with a knife, and ran off. Being greatly frightened, she reproached herself for her imprudence, and appearing as if ready to kill the Jaina devotee, she washed the wound in the tank attached to her residence, put a bandage on it, and pretending to be ill, took off the other anklet and passed three or four days all alone, confined to bed. That cunning fellow approached Anantakīrti with the anklet, in order to sell it off. Anantakīrti, on seeing it, knew for certain that it was his wife's, and as he kept silence, asked him pressing to relate to him how he came by it. He remained firm, saying that he would tell it in the presence of the merchants' association. Anantakīrti on his part sent a message to his wife to send over her pair of anklets. Ashamed and terrified, she sent him the other anklet with a word that she happened to drop down one of her anklets as its tie was loosened, while she had entered the grove for rest the last night, and that it was not found till then though searched for, the one sent being the other one. With this information

Anantakīrti took him to the merchants' association. There the regue, when questioned, thus informed them with (all the artful) modesty (of a hypocrite)—“It is, indeed, known to you that I live here maintaining myself by keeping guard over the cemetery by your command. I sleep in the cemetery even at night, lest some miserly people might burn their dead at night, afraid of my sight (i.e. unwilling to pay the charges). The other day at night I happened to see a woman of a darkish complexion (or, apparently young), forcibly drawing off from the pyre a half-burnt corpse; wishing to make gain out of it, I, dismissing all fear, caught her and made some scratch on her thigh with a knife, and also took off this anklet from her foot. Just as this was done, she ran away with quick steps. This is how the anklet came to be in my possession. Now the decision rests with you.” After deliberation, the citizens unanimously came to the conclusion that she was a witch. Abandoned by her husband, she went to the very cemetery at night, and having lamented long, wished to die by hanging herself up with a noose, when she was seized by the cunning youth. He conciliated her, saying—“Beautiful damsel, being maddened by the beauty of your form, I put forth various means to win you through the medium of the female devotee; but they having failed, I employed this extraordinary remedy with a view to enjoy your company for the whole of my life. Favour, therefore, this your slave, who is solely dependent on you.” With these words he fell again and again at her feet, used hundreds of conciliatory words to appease her anger, and eventually won her over to him, as she had no other course left to her. Hence it was remarked—“Ingenuity accomplishes what is difficult to attain.”

Hearing this (these my narratives), the Brahmarākshasa honoured (i.e. expressed a very high opinion of) me. At this very moment, several pearls, as large as half-developed Purnāga buds, fell from the sky along with drops of water. I looked up, wishing to know what it could be, and saw a Rākshasa in the air carrying off a female who was struggling to free herself from his grasp. I felt restless, saying to myself—“How does the wicked Rākshasa carry away the woman against her will,” as I had no weapon with me and was also powerless to go up into the sky. My Brahmarākshasa friend, however, reproaching him, saying—“Stop, stop, you miscreant, where can you take

her?" rose into the sky and engaged him. Looking up with arms stretched out, I caught her (the female) in my arms falling from the sky like the blossom of a heavenly tree, being cast down through rage (by the ravisher) without any regard for her safety. Having caught her I stood holding her up just as she was trembling, with her eyes closed, and with her hair standing on end at the pleasure of the touch of my body. In the meantime the contending demons dispatched each other by means of mountain-peaks, trees forcibly torn off and by dealing out blows with their fists and feet. I then placed her on the extremely soft, sandy bank of the tank marked with bits of flowers, and eagerly looking at her found her to be none other than the princess Kandukavatî, the sole darling of my life. As I cheered her up, she looked askance at me, and recognizing me piteously moaned (and said)--"Lord, having conceived a strong love for you since I saw you at the Kanduka festival, I was somehow sustained by my friend Chandrasenâ by means of various talks about you. When I heard that you were drowned in the ocean by my wicked brother Bhîmadhanvâ, I eluded (the sight of) my friends and attendants, and went to the garden of sport alone, with intent to put an end to my life. While there, this base demon, capable of assuming any form at will, fell in love with me. His suit being rejected by me, who was frightened, he caught hold of me as I was trembling, and flew off; and he has thus met his end here. While, through good luck, I have fallen into the arms of you, the lord of my life. I wish you every happiness!" Having heard this, I descended with her and got on board the ship. As the ship sailed off, it was driven by contrary winds to that very Dâmalipta; and we landed easily. I heard the lamentations of the subjects whose faces were covered with tears, to this effect--"Tuṅga-dhanvâ, the Lord of the Suhmas, being dejected and pale at the disappearance of his son and daughter, has himself started with his queen to die on the banks of the holy Ganges, abstaining from all food, as he has no other children (to console him); and the old citizens, too, being attached to him and having no other lord, wish to die along with him." Thereupon I related to the king everything as it had happened, and delivered over to him his two children. I was made his son-in-law by the delighted lord of Dâmalipta; his son then became my vassal; and he at my bidding resigned Ohandrasenâ, like his own life. who, thereupon, repaired to

Kośadāsa (*i.e.* became his wife). Thereafter, coming here to the succour of Simhavarman, I became the enjoyer of the happiness of the festival of beholding you, my Lord."

On hearing this, Prince Rājavāhana, saying—"Marvellous is the working of destiny; great valour was displayed at the right time,"—again cast his joy-expanded eyes, with a smile playing on his lips, at Mantragupta. He, with his face obscured a little by his lotus-like hand, commenced to narrate his story without the use of any labial letters, his round lower lip being distressed (pained) by the injury caused by the teeth-wounds inflicted by his graceful beloved in passionate sport.

UOHCHHVĀSA VII.

Mighty Prince (*lit.* son of the Imperial Monarch), being desirous of knowing the wherabouts of you who had disappeared in the chasm of the mountain, I (wandering about), happened to arrive at the country of the Kaliṅgas. I sat at the root, having a bed of tender and moist leaves formed about it, of a forest-tree that was close to the public obsequial ground, which was at some distance from the capital of the Kaliṅgas, and lay down with the seal of sleep on my eyes. At the intensely cold dead of night, when darkness was pouring down looking like the thick tressess of the dark night, when the imps of mischief were astir (*i.e.* stalking abroad), when the dew was falling, and when all people were deep in slumber in their respective abodes, I heard the extremely piteous utterance of a goblin and his mate that fell upon my ears resounding through the intervals of the thick branches of the Sāla trees, and that removed the sleep that was kissing my eyes, *viz.*—"How has this villain, the wretched magician who, wishing to give a command at the time of enjoyment, has put an obstacle in our way when we are overpowered by uncontrollable passion! Oh, that some hero of unbounded valour would put a stop to the superhuman power attained by means of spell, of this vile wretch of a magician!" My heart being overpowered by the desire to see who that magician was and what he was ordering this servant of his to do, I went in the direction followed by the goblin to a certain distance, and saw a man, whose body was covered with ornaments made of very bright fragments of human bones, who had besmeared his frame with the ashes of the charcoal

of wood completely burnt by fire, and who wore matted hair (bright and tawny) like the flashes of lightning, busily feeding with his left hand a fire, which devoured the darkness over the expanse of the forest and the flames of which glared about as it consumed fuel of various kinds thrown into it every moment, with sesamum and mustard-seed that made a crackling sound (in the fire). The goblin stood before him with folded hands, saying—"What is to be done? Let the order be given." And he was ordered by the extremely mean-minded fellow—"Go and bring here from her palace Kanakalekhâ, the daughter of Kardana, the king of Kaliṅga." The goblin did as he was bid. The magician then seized her by the mass of her hair the tie of which had given way and the garland worn as an ornament in which was scattered about, while she called out to her parents with an anxious heart, being seized with great terror and with her accent choked with tears; and with the desire of striking off her head with a sword sharpened on a whetting stone, he made a movement. I quickly snatched off the weapon from his hand, and with the same struck off his head and deposited it with its mass of matted hair in the hollow of a branch of an old Sâla tree that was near. On seeing it the goblin was exceedingly pleased, being rid of all his anxiety. And he said—"Sir, being tormented by this wretch I had never had sleep coming to my eyes; he used to threaten and worry me and order me to do execrable things. You, who are a treasure of goodness, have, therefore, done an excellent thing in dispatching this vile crew of a human being, to taste the agonies of hell, to the city of Yama (*lit.* the son of the sun, the hot-rayed god). I should, therefore, like to execute some order of your honour, a treasure of mercy, and of uncommon lustre. Please order me; away with delay." With these words he made a reverential bow. I said to him—"This is the course of life followed by the good—that a very great respect is observed (in their case) in return for an insignificant act of obligation. If you would not disapprove of it, then take this beautiful princess, who, not deserving of such trouble, has been distressed for nothing by this wicked magician, back to her place; there is nothing else that would be so gratifying to my mind." Now, on hearing this, the princess, casting slantingly her slightly contracted eyes with their pupils tremulous and partaking of the beauty of the blue lotus serving as her ear-ornament, moving

with graceful gentleness her creeper-like eye-brows which danced on the stage of her broad forehead and were arched like the bow of the fish-bannered god (*i.e.* Cupid), and with her reddish cheeks bristling with hair, influenced alternately by passion and abashment, drawing idle figures on the ground with her fore-foot with the moonlight of her nails spreading slantingly, while her lotus-like face was turned aside, addressed me these few words, sweet like the notes of a cuckoo, in which the mellow light of her teeth was caused to undulate by the gentle breaths escaping through her mouth, which passed beyond her sprout-like lips, which removed the moisture of the sandal-paste over her ample bosom wetted by the clusters of the drops of the streams of the tears of joy, and which issued with the swiftness of the shafts of Kāma (*lit.* Rati's mate) skilled in hitting the target of heart—"Gentle Sir, for what reason do you hurl this your servant (me) into the depths of the ocean of love surging with the waves of yearnings agitated by the blast of passion, after having snatched her off from the grip of death? (Please) regard me just like a particle of the dust of the lotus of your feet. If at all you have some pity for me, I wish to be favoured with the exclusive privilege of serving your feet. If some disaster is apprehended owing to the secret being divulged if you take your residence in the female apartments, that too cannot be. For there my friends and attendants are all exceedingly attached to me; they will endeavour in such a way that no one will know of this." Being very mercilessly struck at heart by Cupid who stretched his bow as far as his ears, and fastened hard with the iron fetters of her side-long looks, I fixed my eyes on the goblin and said—"If I do not act up to what this beautiful damsel (*lit.* of hips as round as a wheel) desires, Cupid will instantly lead her to the state of non-existence; so carry this person (me) to the princess' apartment, along with this fawn-eyed girl." And I was taken by the goblin to the residence of the princess which resembled a mass of autumnal clouds. There I stayed for a short space of time in one part of the attic story at the desire of the moon-faced maiden, having the peace of my mind (moral courage) shaken off at her sight. She, then, by the gentle touch of the palm of her hand, roused from slumber some of her friends who were in sound sleep, and acquainted them with what had happened. Thereupon they came, and placing their heads on my feet, with their eyes roughened with the flowing

tears, gently said to me in tones which were confused with the hummings of the bees clinging to the tips of the filaments of the (flowers in the) garlands worn as crest-ornaments—"Sir, our friend was not captured by death as she came to be the mark of the eyes of you, who surpass the sun in lustre. She has now been given over to you by the god-father, Cupid, in the presence of (*lit.* keeping as witness) the fire of love. Let the heart, as firm as a slab of stone on the mountain Meru, of you with eyes like blown lotuses, be set off with this wonderful jewel (in the form of our friend), bright with its twinkling light (whose mind is now agitated with the passion of love). Then will her bosom be blessed with the close embraces of an exceedingly worthy mate." From that time I enjoyed myself in the company of that beauteous princess, my chains of love being made fast by her exceedingly clever (or, courteous) friends.

Now once (in the season of Spring)—which torments the minds of travellers (*lit.* persons separated from their wives), when the thick-grown Kesara (= Bakula or Pumnaga) flowers fade under the descent of bees greedy (of flower-juice), when Tilaka, the sportive mark on the broad forehead of forest-groves, is all in bloom, when the full-blown Karnikāra flower forms the golden umbrella of the lovely Love-King, when the Malaya breeze produces blossoms on the mango-trees which attract swarms of bees, which eminently prepares women for the field of amorous sports, being inspired with passion by the cooings of the cuckoo, where (all sense of) shame is overridden by the passion of love rising in the minds of modest girls, and where in all creepers are taught to dance gracefully by the instructor, the breeze, cool owing to its contact with the sandal-trees on the skirts of the Dardura (mountain),—the king of Kaliṅga, having got a passion for sport, accompanied by all the ladies of his harem, his daughter and all the citizens, passed 13 days, in the grove by the sea-shore, not to be penetrated by the sun's rays, where the sandy bank was closely touched by the sprouts at the ends of creepers bent down under the weight of the swarms of humming bees, and which was cool on account of its contact with the shower of the sprays of water from the rolling waves. While thus wholly engaged in the pursuit of the pleasures of love, delighted with the emulation in the unrestrained love-

suddenly came upon him with a numerous host conveyed there in boats, and captured him with all his household. My beloved Kanakalekhá, too, her eyes unsteadily rolling through fear, was carried away with all her friends. I became quite dejected (*lit.* with my complexion faded), with all thought of taking food gone, owing to the burning sensation of the heat of passion, and said to myself—"That princess of Kaliṅga has now fallen into the hands of the foe with her father and mother. That king (Jayasimha), with the firmness of his mind destroyed by (her charms), will certainly desire to retain her in his possession; and she, resenting that, will at once put an end to her life by means of poison or some such thing. And when such will be her state, Cupid will not allow this person to sustain his life. What is that course which is to be my future lot?"

Just at this time I saw a certain Brahmana who was coming from the capital of the king of Aṇḍhra. He told this tale—"Kardana, who was desired to be put to death by Jayasimha, exasperated by the various insults offered, was spared, it is said, owing to his passion being roused at the sight of Kanakalekhá; that princess, however, being possessed by a certain Yaksha, does not so much as stand before any man, not even before the king. The king has been essaying to drive him (the Yaksha) away with the help of thousands of magicians, but with no success." This account having inspired me with hope, I repaired to the cemetery, where I pulled off the tufted locks of matted hair from the cavity of an old Sála tree and wore them; then, having obscured all my limbs by means of rags and a patched vestment, I procured a company of disciples whom I kept in good humour with the gifts (of garments, food &c.) which I obtained from the villagers duped by the various wonderful tricks that were performed. In a few days I went to the Aṇḍhra capital. At some distance from (*lit.* not very near to) it, I took up my abode in a grove on the edge of a lake, vast like an ocean and decked with the flocks of geese and variegated with the bits of filaments dropped from thousands of lotus-petals torn by hosts of royal swans. Clever in the deception of all the citizens drawn to me by my miraculous acts, reported to them by my pupils, I was thus talked of in all the quarters—"That ascetic, who has been lying on an altar on the bank of the lake in the old forest-grove, is said to have (or, verily has) all the Vedas, with their secrets, and the six

meaning of) whatever other Śāstras one may not know, one can get that (meaning) settled by him. He has never sullied his tongue with untruth; he is the treasure of mercy incarnate; asceticism has gained its end by his espousal of it; the various diseases of many a man, pronounced incurable by physicians, have vanished, when a few particles of the dust of his feet were scattered on their heads; the influence of terrific stars and planets, that had baffled the power of all magicians and magical diagrams, dies out in an instant, when the heads of men are purified by being sprinkled over with the water used for washing his feet. It is impossible to gauge the extent of his power; he has not even a speck of vanity in him." This report, passing through the mouths of several people, attracted the king whose mind was all the while deeply engaged in exorcizing the Yaksha that had possessed Kanakalekhā. He saw me every day, worshipped me with profound respect, pleased my disciples with gifts, and once seizing an opportunity gently entreated me for the accomplishment of his desired object. I stood in firm meditation, and displaying my knowledge of occult things at the proper time, I surveyed him carefully, and having come to a conclusion said—"Dear Sir, in the right place is this effort (of yours); the acquisition (gaining the hand) of that jewel of a princess, the sole treasure of all auspicious marks, is the very means for the acquisition of the Earth-bride, decorated by the girdle of the milky ocean and ornamented with the necklace formed of the strings of thousands of rivers, the Ganges and others. The Yaksha who possesses her ill bears it that any magician should get the sight of her, whose eyes, beautiful like blue lotuses, are gracefully contracted. You should, therefore, wait for three days, by which time I shall try to achieve this object." Thus advised, the king returned in joy. Thereafter at night, when there was no moonlight and all the quarters were completely swallowed by dense darkness, and when the eyes of all were sealed with (*i. e.* closed fast in) sleep, I issued forth, and formed with great difficulty an excavation in the side of the compact (*lit.* holeless) bank of the lake near the flight of steps, which was to be reached by one diving into the water. Having ascertained that the region of the bank of the lake was not to be suspected by the people (as being tampered with) as the upper mouth of the excavation was covered closely with stones and bricks, I purified my body with a bath in the

morning, and having worshipped with handfuls of red lotuses the sun (the thousand-rayed god)—whose spreading rays served as the red paint applied to her body by the Eastern-quarter-lady; who is the witness of all acts, good or bad; the extraordinary crocodile capable of crossing the lines of rolling waves in the form of the clouds of the ocean of the expanse of the sky; the playful actor dancing on the stage of the peak of the mountain of gold (Meru); the one lion that destroys the elephant of the darkness of the night; and who is the central gem attached to the extremity of the necklace of the strings of stars;—and I returned to my abode

When three days had elapsed, and when the lord of day (sun), whose blaze appeared like the red-mineralled peak of the Western Mountain, was as comely to look at as the one stout breast, smeared over with red sandal, of the beautiful damsel of twilight united with the form of Śaṃkara known as A'kāśa (the sky) for the sake of tormenting Pārvatī, the king came to me and stood with folded hands, hiding his tiara in the rays of the nails of my feet. And he was thus addressed—“Fortunately, I have seen how to achieve your purpose; in this world, indeed, fortune does not take up her abode with the inactive (*lit.* unambitious); prosperity is always in the hands of the active; for this reason, this reservoir has been sanctified in such a way by this person (me), his mind being drawn by your exceedingly noble conduct which is free from any (*lit.* bears no) stain on it, which is highly esteemed and fraught with great respect, that you will accomplish your object this very day. You should plunge into it at night after it has half worn away (*i.e.* at midnight); after entering it you should lie down at the bottom of the water as long as you can, with suppressed breath. On this there will be a splashing sound of the mass of water to be heard in a moment by the people lending their ears to the confused cackle of the royal swans frightened by their bodies being pierced by the ends of the thorns of the lotus-stalks shaken by the beds of the lotuses being covered with the water tossed from the bank; that sound having subsided, you will come forth with a wet body and reddish eyes; and on seeing the form, delightful to the eyes of all people, in which you will appear then, the Yaksha will not be able to stand before you. And the heart of the princess will in an instant be such as will brook no delay in obtaining your sight, being made fast with chains of affection firmly fixed on you.

And the circle of this your bride, the earth, you should look upon as secure (*lit.* lying on the palm of your hand), the whole body of your enemies being easily annihilated. There should be no doubt as to that. If you wish to do this, you may take counsel with your officers whose intellect (judgement) is matured by the deep study of the various Sastras, and other well-wishers, and having summoned a hundred fishermen (*lit.* men with nets) and caused the inner space of the lake to be carefully examined by them and hundreds of other men in whom you have confidence, have it carefully guarded by your troops stationed at a distance of thirty fathoms. For, who can know what mischief an enemy may mean on getting an opportunity? ” My speech appealed to him. And his officers, who could not see any mischief in it and who knew how firm in his determination the king was owing to his excessive passion for the princess, did not object to the execution of the plan. I then addressed the king, who was ready to carry out my instructions and firmly resolved to secure the maiden,—“ O King, we have resided in your country for a long time ; it is not proper for us to remain long in one place. When your purposes are attained, you will not see us any more. A departure from here without doing something to serve you, in whose kingdom we have gained food and other things, would have been condemned by the A’ryas ; this was the reason of our stay here for a long time ; and that is to-day achieved. Go home, bathe in suitable water having an agreeable smell, apply perfumes to your body and put on a white garland and propitiate the Bráhmaṇas, who are no less than gods on this earth, with presents in keeping with your state ; and at night, dissipating the mass of darkness with thousands of torch-lights having wicks fed with sesamum oil, advance to the attainment of your desires.” The king expressing his gratitude, said—“ This attainment of my object is no attainment if your reverence does not wish to stay here. Woe to this disattachment to worldly objects, which makes you leave your servant without any fault of his ! All the same, the words of the worthy cannot be gainsaid.” With these words he went home to bathe. I went forth to the lake in the solitude of midnight, and having entered the hole remained listening through a small aperture to what was going forward. When it was midnight, the king, who had done everything according to my instructions, set guards at different places, and having brought men who cast nets, saw that the interior was free from obstacles, and plunged into the water, without any misgiving at all, with a

sportive motion. As he dived in the water, an elephant's height deep, with his hair scattered about and the cavities of his nose and ears filled with water, and lay down there, I approached him in the manner of a crocodile passing very carefully through the water, cast my scarf round his neck, and mercilessly pommelled him with blows of hands and feet as tremendous as the strokes of the rod of Yama, so that he ceased struggling (i. e. died) in an instant. I then dragged his body, and thrusting it into the hole emerged from the water.

The troops that at once came up were astonished at the surprising change in the king's person. I mounted the royal elephant, and adorned with all the signs of royalty, such as the white umbrella, proceeded along the road, wherein passage was made by the people afraid of being beaten by the staffs of fierce staff-bearers, to the palace, where I passed the night with my eyes stripped of the pleasure of sleep owing to the joy I felt. The next day, when the orb of the sun, the jewelled mirror for the beautiful damsel of the East, looking like the frontal globe of the temple of a quarter-elephant smeared with red lac, became visible to the eyes of the people, I, having performed the customary morning duties, seated myself on a throne glittering with gems variegated with multitude of rays, and addressed my companions, who waited upon me with formalities proper for each, with their limbs contracted through fear—"Observe the power of the saint who was never subdued by objects of sense, by whose purification devoid of the quality of Rajas, I had this transformation of my person lovelier than before, and having the pleasing brightness of the petals of a lotus, in (having plunged into) this pool full of lotuses alive with gladdened bees. Let the heads of heretics be now bowed down in shame! Let all honour be paid by means of sessions of music and dance to the shrines of the gods, such as Śiva, Viṣṇu, Brahmadeva and others, and let largesses of money be taken away from here by the poor in order to dissipate all their cares." The ministers, with delighted looks on account of the extreme wonder, exclaimed—"Glory to the lord of the earth! May you, by your conquest, eclipse the fame of all the previous kings, filling the ten quarters with your glory!" With these benedictory words they executed the duties entrusted to them. I then saw one of my wife's most attached servants, Śaśāṅkasena, as she came to me on some mission, when I said to her in private—"Did you ever chance to see this person before?" She looked at me

a little, with her heart in the highest transport of joy, moving the creeper of the rays of her teeth in a manner gentle with sport, and hiding her tender sprout-like lips with the fingers of her hand gracefully contracted, folded her hands, while tears of joy flooded her eyes that had no collyrium applied to them, and said with the freedom of affection—"If this is not some fabric of magic of this sort, then I know too well whom I behold. How could this come to pass?" I told her the whole story, and having it imparted through her to Kanakalekhā, thereby filled her heart with ecstatic joy. I was then united with my beloved, who was formally given in marriage to me by the king (Kardana) who was set at liberty and treated with great respect by me. Then coming to be the ruler over both A'ndhra and Kaliṅga, I came with a large army to help the king of the Aṅgas, who was about to be attacked by his enemy, and became overpowered with joy at this accidental meeting here with Your Highness in company of all friends."

Rājavāhana with his friends complimented him on the skill he had shown, with a smile that bathed his lip with its brilliance, and said—"Wonderful is the part played by the great saint! His extremely austere penance bore fruit just in this life! Now, to speak in earnest (*lit.* joking apart), herein we have seen the nature of the union of ingenuity and courage resulting in the highest pitch of joy." Having said this he turned his eye, beautiful like a full-blown lotus, to Viśruta, who was rich in information, saying—"May you now descend (to the path, of narration)."

UCHOHVĀSA VIII.

He, too, said—"Lord, while travelling (in search of you) I came to the Vindhya forest, and there encountered by the side of a well a boy about eight years of age, in great distress, though unworthy of distress, on account of hunger and thirst. He said to me, with his voice choked with fear—"Noble sir, kindly help me, who am in distress. An old man, who was my only support, has fallen into this well as he was drawing water to gratify my exceedingly unbearable thirst. I am not able to rescue him." I immediately approached, and using a certain creeper (as a rope) took out from the well a venerable old man; and knocking down with stones five or six fruits of some Lakucha tree as tall as the ascent of an arrow, and drawing up some

water by means of a bamboo pipe I helped them to refresh their spirits, and then sitting under a tree I asked the old man—"Sir, who is this boy, who are you, and how has this distress come upon you?" With tears choking his throat he said—"Magnanimous one, be pleased to listen. There is a country called Vidarbha whose king was Punyavarmá. He was the ornament of the race of Bhoja, a partial incarnation, as it were, of the God of Justice, mighty, truthful, liberal, and well-behaved; he was the educator of his people, and kept his servants well pleased; famous, conspicuous both by his intellect and his imposing form; ambitious of greatness, defender of the faith, and an undertaker of things possible to achieve and beneficial in the end. He respected the wise and promoted his dependants; he raised his kinsmen to dignity, but buried his foes in misery; he never lent his ear to nonsensical talk; ever a seeker of merits, he was thoroughly proficient in all the arts; he was fully conversant with sacred lore and political science; he would doubly repay even a slight good turn; he himself looked after his treasury and conveyances, took great pains to supervise (and appreciate) the work of the heads of the various departments, and encouraged with honour and fitting rewards those who well acquitted themselves of the duties entrusted to them. He at once removed calamities human as well as divine; he was an expert in the employment of the six expedients in foreign politics; he himself led (i.e. maintained in order) the four classes according to the path laid down by Manu, and his name it was auspicious to repeat. Having lived the full period of human life by the force of meritorious deeds, he came to be numbered among the immortals, owing to the want of religious merit on the part of his subjects. His son Anantavarmá succeeded him; he was graced with every excellence, but unluckily held the science of politics in little esteem. Once an old minister of his, Vasurakshita by name, who was highly respected by his father and was eloquent in speech, said to him in private—"Prince, all the excellences of the soul, beginning with nobility of birth, seem to exist fully (i.e. do not seem to be wanting) in you. And your intellect, naturally sharp, and developed by its knowledge of the arts of music, dancing, painting, and poetics in all its branches, surpasses that of others. But the same intellect, not being exercised in its proper subject, viz. the study of the science of government, does not shine prominently, like gold that has not been refined in fire; and

the prince, whose understanding has not been thus cultured, is unable to see, however exalted he may be, how he is overridden by others, nor is he able to act having properly discriminated the objects to be effected and the means by which they are to be attained. Acting injudiciously, and thwarted in his undertakings, he is disregarded by his own servants and by strangers as well; and when a king is despised, his orders fail to give safety to, or ensure the welfare of, his subjects; and when the subjects once learn to transgress the orders of the king, they, talking anything, and doing whatever they like, will upset all order; and demoralized subjects ruin themselves as well as their master, in this world and in the next. When the path of action is seen by the lamp of political science, the course of worldly affairs proceeds smoothly on. The science of politics is but the divine eye, the operation of which is never obstructed in giving insight into things, past, present and future, as well as hidden or far removed from sight. Devoid of that (eye), a man, although having long-stretched and large eyes, is no better than a blind creature, owing to his inability to penetrate into political ends. Abandon, therefore, the attachment to mere external accomplishments, and study the science of government, your family inheritance. Putting into practice its precepts, and with the three royal powers successfully employed, rule long over the sea-girt earth, your authority being unobstructed!"

On hearing (this advice), the king, saying—"Rightly is the advice given by the revered one; it shall be attended to," entered the inner apartment. On hearing the matter mentioned in the course of talk by the king before the ladies of the harem, an associate of the king from his very childhood, Vihārabhadra by name, who was sitting not very far, who was skilled in acting according to the wishes of (i. e. in humouring) his master, and who was known to be the royal favourite; who had a good insight into (i. e. knew) singing, dancing, and playing; who was libidinous, clever, of licentious tongue, skilled in paronomastic and enigmatical speeches, devoted to finding the weak points of others, and could excite laughter; who took delight in scandal; who was an expert in craft and in the art of receiving bribes even from ministers; and who was a professor of all the wicked acts and a pilot of libertinism;—he smiled and said—"Sire, whenever by the favour of fortune a person is blessed with prosperity, clever rogues, worrying him with

various temptations, accomplish their own designs: Thus some, inspiring hopes in him about the supreme felicity to be enjoyed after death, get his head shaved, gird him with a string of holy grass, clothe him in skins, smear his body with butter, send him to sleep without his supper, and manage to appropriate all his property: there are (other) heretics more terrible than these, who persuade him to relinquish children, wives, and even life. If there be a person naturally shrewd enough not to let his property slip out of his hands in exchange for such mirage, then there are others who surround him and say—"We can convert even a single cowrie into a lac of coins, destroy all foes without weapons, or make even a single bodied mortal an Emperor, if only one is ready to follow the path we shall show." And when he asks them what that path is, they reply—"There are four branches of royal knowledge, viz., the three Vedas, the practical arts (such as agriculture, commerce &c.), logic with metaphysics, and the science of government. Of these, the first three are vast and bear fruit slowly; let them alone, therefore; study only the fourth; it has been recently composed by the learned Vishnugupta in six thousand stanzas for the use of the King, Maurya (Chandragupta), which, when well studied and put into practice, yields the desired fruit." Agreeing to do so, the king reads and hears it, and just grows old while doing so. (For) that Śāstra is connected with others; unless all are read, nothing is thoroughly known! Let its principles be grasped after a short or long time (i. e. let the question stand apart): When this Śāstra is learnt, the first lesson taught is—Not to trust one's wife or child. As regards the filling of one's belly, the precept is—So much rice is needed to make up so much boiled rice, and so much fuel is sufficient for cooking it; hence let them be measured before they are served out.

Now (as regards a king's daily course of life), a king, on rising, when he has scarcely washed his mouth fully, must devote the first watch of the day to the examination of the day's receipts and expenditure, admitting (i. e. taking into account) a handful or half a handful* (of anything); and yet even while he hears, the clever superintendents will defraud him of twice as much. By the force of their own ingenuity

* Or, 'admitting a *mushti* or half a *mushti* as measures for reckoning.' See Notes for these technical terms.

they multiply a thousandfold the forty modes of defrauding set forth (*i. e.* pointed out) by *Chāṇakya*. In the second watch, the prince, with his ears painfully assailed by the squabbles of contending subjects, lives a most wretched life. Even therein, the judges and others, disposing of the suits favourably or unfavourably to the litigants as they please, join their sovereign with sin and infamy, and, indeed, themselves with money. In the third watch, he finds leisure to bathe and eat; but, until his food is digested, he lives in dread of poison. In the fourth, he rises to stretch forth his hands to receive gold (presents). In the fifth, he has to suffer great mental strain on account of the consideration of political schemes. In presenting these, too, the counsellors, appearing to be neutral (*i. e.* impartial), enter into mutual agreement, and pervert at will merits and defects, misstate the reports of the ambassadors and spies, misrepresent possibilities and impossibilities, confound all distinctions of place and time, and live upon (*i. e.* seek their own ends through) the friends of their own partisans or enemies; and secretly stirring up internal and external factions, and then appearing to allay these openly, they bring their helpless master into their power. In the sixth, the king is to divert himself as he likes or to consult his ministers (of amusements); and the time thus allotted for self-amusement is an hour and a half! In the seventh watch, he has the troublesome task of reviewing his troops. In the eighth he has to worry himself with ambitious projects in the company of his generals (war-ministers). In the evening, in the first watch of the night, after the performance of the evening twilight-duties, he must receive his secret emissaries, and through their medium instruct their extremely cruel-hearted agents entrusted with the work of using the sword or fire or administering poison (where necessary). In the second, after eating, he must begin, like a *Brāhmaṇa*, to con his portion of study. In the third, with the sounds of the trumpets he is sent to sleep, which he may enjoy in the fourth and fifth; but how possibly can the poor man get any repose, his mind being distracted by constant, anxious thought? In the sixth, he must begin to prepare for the duties prescribed by the *Śāstras* and the business to be attended to. In the seventh, he must consult with the ministers regarding the dispatch of agents and emissaries; and these fellows, as is well-known, increase the money obtained from both sides by saying sweet things, by trading on the road,

being free from the fear of having to pay taxes ; and making work even in a slight degree where there is none, they wander about at all times. In the eighth, the Purohita and others, assembling, relate to the king—"Last night we saw a bad dream ; the planets are not favourably situated ; besides, the omens are evil ; so (to avert the threatened misfortune) let propitiatory rites be performed. Let all the sacrificial implements be made of gold ; when this is done, the rites are prolific in their effect. Here are these Bráhmaṇas, each like Brahmá himself ; the benedictory rites performed by these lead to a blissful result ; they are in distressful poverty, have large families, are constantly engaged in devotional rites, are endowed with Bráhmajapical lustre, and yet have not received any donations (from you) ; whatever is given to them will be rewarded by long life accompanied by heavenly happiness and good fortune (*lit.* destruction of calamities)." And thus having persuaded the king to confer rich donations upon them, they secretly enrich themselves through these. Thus, leading the day and night in which not the least happiness is to be obtained, which abounds in troubles and is full of constant worry,—let alone the lack of supreme sovereignty on the part of a politic prince, his own principality he will find it difficult to preserve ! There is a general mistrust as regards whatever a politic prince (*lit.* guided by politicians) gives, esteema, or lovingly talks of, all that being supposed to be meant for deception : And mistrust is the birthplace of disaster. To what extent the course of worldly existence can proceed without policy, is seen from our usual experience of ordinary life. We need have no recourse to Śâstra in this matter ; even a suckling manages to get milk from its mother by various means. Abandon, then, all restraint, and enjoy the pleasures of sense as far as you can. Even those who say—Thus the senses should be subdued ; thus the six natural foes should be shunned ; expedients of pacification and others should be employed with reference to allies as well as enemies ; and all the time should be spent in the discussion of questions of war and peace, and not the slightest room should be allowed to pleasures ;—even by these cranes of counsellors, whatever money they manage to pilfer from you, is spent in the houses of harlots. What of these beggarly fellows ? Take the case of such stern dictators of policy, as Śukra, Aṅgiraśa, Viśâla, Akṣhaśabhu, Dantiputra, Parâśara and others, who are writers on Śâstras and practical government. Was the troop of

the six foes subdued by them, or the precepts of the Śāstras put into execution?—They, too, were confronted by success or failure in the undertakings set on foot by them. Again, there are many, who, being well-read, are taken in by those who have never read the Śāstras. Surely, Your Majesty has got all this, viz. an exalted pedigree which commands universal homage, unfaded youth, a lovely body, and immeasurable prosperity. Don't you therefore render all these advantages vain by attention to state-craft, which is the source of all mistrust, an impediment in the way of the enjoyment of pleasures, and which is never without uncertainty on account of its having to have recourse to various kinds of tricks. You have ten thousand elephants, three lacs of horses, and an innumerable host of foot-soldiers. Besides, your treasury is filled with gold and jewels; and even if all your subjects enjoy them for thousands of years, they cannot exhaust your granaries. Is all this insufficient, that an effort should be made to acquire anything more? The life of mortals lasts but for a short time (*lit.* four or five days); and even out of that, the portion suitable for enjoyment is very small. But fools perish while they go on acquiring money, and do not wish to enjoy even the least of what they have earned. But why expatiate on this? Leave the burden of the kingdom to those who have your confidence, who are able to bear the responsibility, and are loyal, and do you enjoy your corporeal existence sporting with the damsels of the palace that vie with the nymphs of heaven in beauty, holding singing, musical, and drinking parties as would suit the season." So saying, he long prostrated himself on the ground, touching it with the five parts of his body and with his folded hands kissing his forehead, while the youthful denizens of the harem laughed heartily with eyes expanded through joy; the king, too, said with a smile—"Rise! Surely you are my Guru, since you have given me proper advice; why do you then act in a way contrary to the position of a Guru?" So saying, he raised him, and remained there deeply engaged in amusements.

through folly (blind love for this prince)! I have become an eyesore to him and an object of derision, like a beggar, by urging him to attend to matters distasteful to him. Clearly, his behaviour towards me is not as before; for, he has now no affectionate look for me; he does not address me with a courteous smile; does not disclose his secrets to me; does not touch my hand; does not sympathize with me in my misfortunes, and has no favour to bestow upon me during festivities. He no longer sends me any handsome (*lit.* tempting) gifts; takes no notice of (*or*, appreciates no longer) my good deeds; he never asks after my family, nor has a regardful look for my partisans; he never admits me to his inmost secrets, nor ever gives me an access to the harem. But, on the contrary, he appoints me to unworthy (*i. e.* disagreeable) duties, and allows my seat to be occupied by others; he evinces confidence in my opponents, never condescends to reply to my questions, holds up to ridicule those whose offence is similar to mine (*i. e.* who give him whole-some advice), laughs at me so as to prick my vital parts, rejects even his own opinions when set forth by me; does not accept with joy the presents sent by me, howsoever valuable they may be; and makes fools proclaim in my presence the errors of politicians. Truly has Chánakya observed—‘Counsellors (even though undesirable), if they follow the bent of the king’s mind, ingratiate themselves into his favour; while on the other hand, such as are wise and just come to incur his hatred, if they fail to minister to his whims (*or*, if they are ignorant of the fitful tendencies of the king’s mind).’ Still, what is to be done? This prince, disobedient as he is, is not to be abandoned by men like me who have served his father and grandfather; but, then, what good can I do to him, even though I do not leave him, as he never listens to my counsel? Surely now this kingdom will fall into the hands of Vasantabhānu, the ruler of Āśmaka, who is adept in policy. Would that the calamities that are in store for him would restore him to his natural disposition (bring him to his senses)! But (I feel) that though dislike to certain things may be produced in him when under calamities wherein mishaps easily befall, it will not make him love a life of rectitude.

While the minister was in this (shaky) state of mind, and the king acting licentiously, (it happened that) Chandrapâlita, the son of Indrapâlita, minister of the king of Āsmaka, under the pretext of being expelled by his father for his profligate conduct, came to Vidarbha with a numerous train of musicians and dancing girls greatly skilled (in their art), and numerous retainers and spies in various disguises, and soon won over Vihārabhadra by means of diverse sports. By such course of conduct he soon acquired a hold upon the king; and on getting an opportunity he eulogized whatever amusement the king diverted himself with, as the proper one. Thus—When hunting was the theme, he would say, “Lord, no other sport can do so much good to the body as hunting. For, being the best kind of exercise, it generates swiftness of foot, which enables a man to traverse a long distance and is thus of great service in times of difficulty; as it removes phlegm, it improves the appetite (*lit.* stirs up the gastric fire), the sole root of health; as it destroys the fat, the limbs become firm, hardy and exceedingly active; by it one gets the power to endure cold and heat, as well as hunger and thirst; and by it one becomes acquainted with the thoughts and actions of various animals in different conditions. By killing the deer and wild Yāks, one can prevent the mischief they do to crops; roads and by-paths are all made safe by the destruction of tigers and wolves; and one comes to have a look into (*lit.* knowledge of) the woods and hilly regions which serve in more than one way; it gains (for the king) the confidence of those that tenant the wilds, and serves to stir their warlike enthusiasm, impressing at the same time intimidation on hostile armies: such, and other virtues, this hunting is calculated to ensure. Even gambling reveals the incomparable largeness (*i. e.* unbounded munificence) of one’s mind on account of the abandonment of a heap of wealth as so much straw; it gives power not to yield to joy or sorrow (*i. e.* good or ill luck), owing to the instability of victory or defeat; besides, it kindles to a great extent anger (high-spiritedness), the only main-spring of manliness: it endows one with infinite acuteness of intellect, on account of the marking of subtle tricks, difficult to be observed, used in the handling of dice and moving the pieces in squares. One acquires wonderful power of concentrating the mind, as it has to be fixed on one object, and an extreme love for adventures which depend upon determined perseverance; one becomes

unassailable, as one has often to face very rough persons ; besides, one knows definitely what self-respect is, and one can maintain the body with a noble dignity. The enjoyment of beautiful damsels is but making the two objects of wealth and virtue yield their fruit ; it reveals a great pride in manhood, skill in knowing the inner sentiments, freedom of action not hampered by greed, and cleverness in all the arts ; it offers full scope for eloquence and ingenuity, as measures have to be constantly devised for gaining the damsel loved, preserving her when acquired, enjoying her when preserved, pleasing her when enjoyed, and pacifying her when offended ; owing to the body being excellently decorated (for her sake), it gives one an imposing look on account of the winsome dress (appearance) ; it creates affection for friends, a high regard for attendants, sweetness of address (*lit.* speaking with a smile preceding it), an exuberance of spirit (*or*, vitality), and a behaviour marked by courtesy ; (but, above all), by the generation of progeny, it becomes the source of felicity both here and in the next world. As regards drinking, it long preserves youth, owing to the use of liquors of various sorts so effective in removing diseases of various kinds, and dissipates anxiety of every kind, as it engenders an overwhelming sense of self-sufficiency ; it stimulates one's capacity to enjoy beautiful damsels, as it inflames the passion of love ; it removes the darts from (*i. e.* anything rankling in) the mind, as it blots out from memory the crimes committed ; it increases a sense of confidence, inspired by the free talks that indicate candour (*lit.* absence of cunning) ; it creates unmixed joy, as it cuts short all feeling of envy ; by it one can have the uninterrupted enjoyment of all the objects of sense, such as sound and others ; as it induces the habit of distribution, it enlarges the circle of one's friends, imparts incomparable beauty to the limbs, leads to unsurpassed blandishments, and makes a man fit for the battle-field, as it takes away all sense of fear. Harshness of speech, severe punishment, and imposition of money-penalty, are themselves of service, as occasion arises, to a king ; for a king devoted to a life of peace like a saint can neither keep in check his foes nor carry on the administration of his kingdom properly." The king followed his advice like the instructions of a Guru, and the people imitating the king threw off all restraint and became universally licentious. All being equally guilty, nobody tried to poke at the vices of others ; the administrators

of different departments, acting in imitation of the king and the subjects, devoured the fruits of their offices; then gradually all the channels of revenue were closed, and those of expenditure multiplied, day by day, owing to the subserviency of the king to rogues; the feudatory princes, as well as the chief officers of the state, being fully trusted by the king owing to parity of pursuits and admitted to drinking parties in company with their wives, abandoned their usual observances. The king under various disguises held intercourse with their wives; and these latter, being free from fear, enjoyed various pleasures in the company of the inmates of the royal harem who had abandoned their character. All women of family, taking pleasure in the witty talk (*or*, coaxing words) of the lewd, breaking through all reserve (*lit.* hold on their character), listened to the intrigues of their lovers, in utter defiance of their husbands (*lit.* considering them not worth even a straw); then angry affrays proceeding from such practices became frequent; the weak were assaulted by the strong; the rich were robbed of their money by thieves; all fear of reproof being removed, the paths of sin were freely trodden (*i. e.* all led sinful lives). The people, with their kinsmen killed, deprived of their riches, and distressed by murder and unlawful confinement, piteously cried aloud. Inordinate and unjust punishment gave rise to fear and disaffection. The families, that were reduced to poverty, grew avaricious; and the spirited, who were disrespected, burned with indignation (*i. e.* smarted under the infliction of insult). Intrigues of the enemy succeeded in bringing to pass foul deeds of every kind. Then the agents of the king of As'maka, employed to administer poison, and others (entrusted with similar duties), reduced Anantavarman's army to sore straits, its principal warriors being killed, by inducing some to enter mountain-valleys full of dry grass and clumps of bamboo-trees and affording no passage out, by giving lively descriptions of hunting dresses and the abundance of game therein and then setting fire to them at the very entrance; by urging some to kill tigers and such other beasts, and then letting them fall into the jaws of the same by making some go so far off in search of a desirable well to gratify their thirst, that they eventually sank under extreme hunger and thirst; by diverting some to run along perilous paths that would cause a fall into pits or from precipices covered over with straw and leaves; by extracting

thorns from the feet of some, with poisoned lancets; and by killing with ease some when left all alone, their followers being cut off from them, having to run in different directions; by purposely discharging arrows at some under the pretext that they missed to hit the bodies of the deer; having with a wager ascended along with some the peaks of mountains, very difficult to mount, and then by thrusting them down without being noticed by anyone else; by waylaying some who had a spare following, under the guise of mountaineers; and by making some forcibly enter crowds gathered on the occasions of gambling, bird-fights, fairs and festivities, (and getting them) killed by causing injury to others. They secretly caused damage to be done to people, and openly receiving complaints from them, and having communicated the same to witnesses, they made some bolt away as the means of hiding their disgrace; they induced some, who were sensualists, to approach others' wives as their friends, and killed the paramours, the husbands, or both (as was possible), giving out that theirs was that desperate deed; they ignominiously murdered many who were lured to appointed places by means of attractive women, by first lying there concealed and suddenly attacking them; they enticed some to caverns and then worked their destruction, accomplished under the pretext of accidents met with while digging for a treasure, or acquiring some superhuman power by means of incantations; (they destroyed the army) by urging some to ride furious elephants, and then refraining from taking counter-measures (i.e. allowing them to be destroyed by the elephants); by rousing to anger a mad elephant, and then letting him on the bodies of the chief persons as a mark of his vengeance; by secretly killing those who quarrelled over ancestral property, and then casting the ignominy on their opponents; by privately killing many profligates in the towns of the feudatory princes, and then announcing the names of their foes (as the perpetrators of the crime); by causing some to catch consumption by inducing them to indulge day and night in the company of women whose bodies were saturated with poison; by the aggravations of the diseases (of some) under the pretence of treating them, by their skill in saturating with poison clothes, ornaments, garlands and unguents (they were made to wear); and the (many) other means.

Vasantabhānu now incited Bhānuvarman, the king of Vānavāsī, and made him wage war with Anantavarman. Anantavarman, having the border of his kingdom invaded, mobilized his army to march against him. Vasantabhānu came first of all the feudatory princes, and became a great favourite with the king; other princes, too, soon joined him. Having marched out, they encamped at a short distance on the bank of the Narmadā. At that time Anantavarmā called Kshmātalorvaśī (Urvaśī-on-earth), a female dancer in the service of the chief feudatory prince, Avantideva, the ruler of Kuntala, whose mastery of the art of dancing was highly praised by Ohandrapālita and others, and enjoyed the sight of her dance; and being passionately attached to her, he enjoyed her while she was under the influence of liquor. Vasantabhānu, the ruler of Āmaka, saw Kuntalapati in private, and said—"This haughty tyrant violates our females; how can we bear such insults? I have one hundred elephants and you have five hundred; let us, therefore, join together and plot with Virasena, the chief of Muralā, Ekavīra, the ruler of Ṛishīka, Kumārāgupta, the ruler of Konkan, and Nāgapāla, the prince of Nāsikya. They, too, being impatient of insult, will surely follow our counsel. Besides, this Vānavāsī king is my beloved friend. Engaged by him in front, we shall strike this wicked tyrant in the rear. We shall then distribute his treasure and vehicles among ourselves." When he, being delighted, approved of this plan, he won over to his side through confidential agents—sending as presents twenty rich garments and twenty-five saffron-coloured shawls with gold borders—all the other feudatory princes also. The following day Anantavarmā fell a prey to those princes and to the Vānavāsyā, as he was totally averse to the science of politics. Vasantabhānu, having taken into his possession his dispersed treasure and transport, proposed that it should be divided among all according to their respective power, expressing at the same time his desire of being content with whatever portion they may be pleased to give him; pleasing all with this stratagem, and holding forth that as a bait (bone of contention), he stirred up a quarrel among the princes, brought about the destruction of all, and seized for himself all their wealth. He gave a small portion of it to Vānavāsyā, and, marching back, established himself in the kingdom of Anantavarman.

In the meantime, the old minister, Vasurakshita, in conformity with some hereditary servants of the king, managed to escape, taking with him this youth, Bhâskaravarman, and his elder sister Mañjuvâdinî, about thirteen years old, along with the queen Vasumdhârâ, their mother; but, as it was fated to happen, he died of a burning fever. Friends like me took the queen to Mâhishmatî and consigned her with her children to Mitravarman, her husband's brother by another mother, for protection. He, however, wicked that he was, entertained sinister motives regarding the noble queen; and when he was repulsed, he through cruelty wished to put her son to death, saying to himself—"She, of unviolated chastity, means to raise her son to the throne." When the queen knew it, she said to me, "Dear Nâlîjañgha, fix upon some (safe) place and dwell with the prince there, while he is alive. If I live, I shall soon follow him; when you will go safely, let me know the news about you." I somehow led him out of the crowded palace and plunged into the Vindhya forest. As he was fatigued by walking on foot, I gave him rest, that he might regain vigour (by staying) in a hamlet of shepherds. But there, too, apprehending an attack by the officers of the king, I travelled to a long distance. In our journey, wishing to give the boy water as he was oppressed by dreadful thirst, I lost my balance and fell into this well, and was thus favoured by you. You yourself should now be the protector of this helpless prince." With these words he folded his hands before me; and when I asked to what family his mother belonged, he replied that she was the daughter of Kusumadhanvan, king of Kosala, by Sâgaradattâ, daughter of Vais'ravana, a merchant of Pâtâliputra. Saying—"If it is so, his mother and my father had the same maternal grandfather," I embraced him very affectionately. The old man asked me which of the sons of Sindhudattâ was my father, and he was very pleased when he knew that it was Suśruta. I vowed that I would raise my little kinsman to the throne of his father by removing, by policy alone, the king of Āśmaka, who was very proud of his strategy; and then I began to think of how I should appease his hunger. At this moment, there came up two deer, having outstripped three shafts of some huntsman. I snatched from his hands his bow and the remaining two arrows, and shot them (the two deer). One of them fell with the arrow piercing him to its feathery part, the other

with the arrow piercing him through so as to leave its feathers behind. One I gave to the hunter ; the other I skinned and cleaned. Then removing the entrails and dissecting it, I removed the thighs, bones, neck &c., and spitting it with a stake roasted it on the embers of a wild fire ; and we gratified our hunger with the flesh. I then asked the forester, who was highly pleased with my skill, if he knew of the affairs at *Māhishmatî*. He replied that he did, since he had just come from the place, having been there to sell tiger-skins and leather-bags ; and that the city was astir with a festival, as *Prachandavarman*, the brother of *Chandavarman*, was to come there for espousing *Mañjuvadinî*, the daughter of *Mitravarman*. I then (on hearing this) spoke in the ears of the old man—"By treating the daughter affectionately, clever *Mitravarman* wishes to gain the confidence of the mother, and through her recover the person of the prince, so that he may put him to death. Go back to the queen, and tell her privately of your safety and my own account ; then, in concert with her, give out that the prince has been killed by a tiger. That villain (*Mitravarman*), pleased at heart, will apparently show himself to be grieved, and will endeavour to pacify the queen. Then the queen should speak to him through you, that the prince for whose sake she had rejected his proposal was dead through her sin ; she was therefore, ready that day to do his wish. Thus addressed, he will be pleased and will make advances to her. Then let her dip a necklace in water mixed with this poison named *Vatsanābha*, and strike him on the breast with it, saying—"If I am faithful to my lord, may this wreath be as a sword unto thee." Let her then again wash the garland in water mixed with this drug, and present it to the princess. Finding him (*Chandavarman*) dead and her unaffected by it, the subjects will necessarily believe the queen to be a *Pativrata*, and will abide by her will. She should then send word to *Prachandavarman* to accept the princess along with the kingdom, now without a ruler. In the meantime we will arrive in the disguise of *Kāpālika* mendicants, receive alms from the queen, and take our station in the cemetery outside the city. Let the queen again say in private to the aged citizens, mostly noble-minded, and old ministers who are interested in her—"The goddess *Vindhyavāsini* has done a great favour to me in a dream, saying—"Prachandavarmā will die on the fourth

day from to-day; on the fifth day, from out of my temple on the bank of the Revá, when people will retire home and there will be no one, a Bráhmaṇa youth will issue out in company with your son. He will save this kingdom and will establish your son in sovereignty. I in the form of a tigress had carried off your son, in order to conceal him from his foes. I have also ordained that the princess Mañjradinī shall be the wife of that Bráhmaṇa youth.' You should keep all this a secret until it comes off to be true." The old man, being highly pleased with my plans, started off, and our purpose was effected fully to our expectations. And the people began to talk everywhere, saying—"Oh, the great power of the Pativrátá! For, the garland when thrown upon him (the king) proved to be the stroke of a sword; and it cannot be said that there was fraud in it, since the same when given to her daughter became the ornament of her neck. (Therefore), whosoever will transgress the words of this Pativrátá will be reduced to ashes."

Now, on seeing me and her son enter the palace for in the disguise of great ascetics, the Queen, with her breasts oozing out milk, rose up in joy and said—"Revered Sir, here I fold my hands before you; be pleased to take this helpless person in your favour, and tell me if what I have seen in a dream would come true or not." I replied that she would see the fruit of it that very day. At this she said—"If it is so, great is the good fortune of this your humble servant! For that dream foretells a protector for this (my daughter) here." With these words she caused Mañjuvadinī, who was confused by the rise of love at my sight, to bow to me, and once more said with suppressed joy—"If the dream proves false, this young ascetic, your follower, will be arrested by me to-morrow." I, too, whose stability of mind was shaken by Mañjuvadinī's glance (*lit.* eye) full of (*lit.* steeped in) love, said smilingly—"So let it be." Having got alms I departed, making a sign to Nālijaṅgha to follow us. Then I gently asked him, as he followed me, where the renowned Prachandavarmá, of short life, was. He replied that he was in the reception hall of the royal palace, amusing himself in the company of the dancers (*or*, singers), now quite sure (*or*, free from fear) that the overignty was his. "If it be so, wait in the garden;"—so saying to the old courtier, I deposited all our chattels in an empty temple on one side of the wall, and having left the

prince to guard them, I put on the gay attire of a dancer, and came to Prachandavarman and diverted him. When it was sunset, I performed in various styles dancing and singing, and imitated different voices, calculated to add to the knowledge of the multitude, and then displayed different athletic feats, such as jumping on hands, raising my legs up, and whirling my head while my palms rested on the ground, and also raising up one leg and contracting the other (or, pressing together the feet) and dancing sideways, as well as moving like a scorpion, or leaping like a crocodile, or darting like a fish. I then borrowed the daggers of the persons near me, and fixing them all round my body, displayed various feats not easy to perform, such as the swoop of a hawk or the flight of an osprey. Whilst thus engaged, I struck Prachandavarman, although he was at a distance of twenty yards, on the breast with a poniard, exclaiming, 'May Vasantabhānu live a thousand years!' One of the bard-warriors tried to strike me, but I at once jumped on the top of his fat shoulders, making him senseless by that much, and the frightened multitude look up. I then leapt over the wall of the height of two men. I plunged into the (adjacent) garden, and having just said to Nālijaṅgha—'This my path can be seen by my pursuers, I ran in the eastern direction, through a Tamāla bower lying along the rampart, while the marks of my foot-steps were levelled by Nālijaṅgha; and then turning to the south I made off, my track not being noticed owing to the ground being paved with bricks; and at last leaping over the rampart and the encircling ditch, I quickly entered the temple. Then having put on my former (i. e. mendicant's) garb, I, in the company of the Prince, repaired to the region of the cemetery, having found my way with difficulty at the royal gate tumultuously crowded owing to my daring deed. In the temple of Durgā, which stood there, I had already dug up a cavity (leading from the outside to) just below the pedestal of the image, with its outer entrance concealed with a large slab of stone, its sides being set loose (lit. having their firmness broken).

Then, as midnight was passing, we, having put on the silken dresses, with ornaments of very costly gems, brought to us by a (confidential) eunuch (from the queen), entered that chasm and remained there all still. The queen, having caused the previous day the funeral ceremonies for

Prachandavarman to be fittingly performed, and sent word to Chanḍavarman that his fate was due to the contrivance of the ruler of Aśmaka, came, early in the morning of the next day, as had been previously arranged, to the temple with her ministers, worshipped the goddess, and got it ascertained in the presence of all the people that the surrounding room of the shrine was unoccupied, remained waiting, in company of the people, with her gaze fixed (on the closed door), and ordered the drums to be beaten loudly. Receiving the signal at the sound that reached me through a very minute chink, I lifted up with my head the iron pedestal along with the image, and placed it aside, holding one part of it with my two arms although it was too heavy even for a muscular man to be removed with effort, and issued out and also took out the prince. After replacing Durgā as before, I opened the door (of the sacred closet), and appearing before all, addressed the subjects, who, filled with astonishment, bowed to me, with their eyes directed to me owing to the realization of the vision, with horripilation clearly visible and folded hands raised up (to their brow):—"The goddess Vindhyaśinî thus orders you through me—"This prince was in distress; out of pity I, in the form of a tigress, kept him concealed; here I return him to you to-day. Knowing that his maternal party is not weak, as he is considered by me as my son, you should acknowledge him as such.' Besides, you have to consider me as his protector, whose spirit is able to smash the pot in the form of Aśmaka, cruel by his intrigue now brought to light by the desperate and deep-laid plot that he had cleverly hatched; and, as compensation for the protection extended to him by me, the goddess has allowed me to accept the hand of his sister, this beautiful-browed princess before you." Having heard it, the subjects exclaimed with delight—"How fortunate, indeed, is the race of Bhoja, that has a guardian like you granted by the goddess!" As for my mother-in-law, she found herself in a stage of joy impossible to be described in words, and made me accept the very day the sprout-like hand of Mañjuvādinî. When night fell, I closed the chasm entirely. The people too, who did not detect my trick, dared not transgress my commands, regarding me as a partial divine being on account of my telling what one had lost (or, what one had in one's clenched hand), or what one was thinking of and such other things—being employed as other means (of gaining the object). The

prince, too, came to be believed as the son of the goddess, a belief that was to contribute to his prosperity. On an auspicious day, having got him shaved, I had his thread-ceremony performed by the family-priest; and instructing him in politics, I carried on the work of administration. I thought—"A kingdom, as is well known, is maintained by three kinds of power; these powers are diplomacy, authority (*or*, regal power), and (personal) energy (*activity*); these, mutually assisting each other, dispatch all affairs. Diplomacy determines objects, authority commences them, and energy effects their attainment. For this reason, the tree of Policy serves an administrator a great deal: it has counsel consisting of five elements for its root; the twofold authority is its stem; the fourfold Utsāha (personal energy) forms its main branches; the seventy-two Prakṛitis (subjects) are its leaves, the six qualities of royalty its blossoms, power its flowers and success its fruit; and as it (the tree) is of a nature complex (*lit.* depends upon many supports), it is very hard to make it yield fruit (*lit.* to turn it to account) by one who has no one to back him up. It would be very good (*i.e.*, to our advantage) if we could win over to our side (secure the services of) A'ryaketu, the minister of Mitravarman, who was possessed of all the qualifications of a skilful counsellor, and who belonged to the side of the queen, being a native of the same country Kosala, since Mitravarman had come to ruin in consequence of his having disregarded his counsel." So thinking, I privately instructed Nālijaṅgha thus—"Friend, say to the evered A'ryaketu in private—"Who is this impostor (*or*, a man of marvellous powers) that has appropriated the sovereignty of this state? Moreover, this our prince has been entirely caught in his grip by this serpent. Will he disgorge the prince or swallow him?"—and tell me what he will say on hearing this." He one day brought me his report to this effect—"I waited upon him several times with presents, introduced various topics, shampooed his feet, and in an hour of great confidence asked him the question according to your instructions. A'ryaketu thus replied—"Good man, speak not in this manner. He is evidently descended from a noble (*lit.* pure) family; he has extraordinary acuteness of intellect; he possesses superhuman strength, a boundless nobility of mind, wonderful skill in missiles, not a little knowledge of the arts, and a mind always disposed to favour; while his prowess (lustre) is unbearable and

valiant enough to cope with (*i.e.*, quell) all his enemies. He thus combines in himself qualities, which it is very difficult to find in others even singly. He is a poisonous tree to the enemies (of the state), but a sandal tree (that would give its grateful shade) to those who approach him submissively; so regard As'maka, who vainly prides himself upon his being an adept in state-craft, as uprooted, and this prince as firmly and securely placed on the throne of his forefathers. You need not entertain doubt (as to his sincerity towards the prince and the state)." Having heard it, and having tested his sincerity by various trials, I admitted him as a colleague in state-craft. With his assistance, I secured the services of devoted and upright ministers and of spies under various disguises. With their help I knew which of the subjects were covetous and rich misers, which very proud, and which mostly refractory; and thinking that I might amass great wealth if I gave proofs of my own want of greed, inspired a sense of duty (among the people), tormented the heretics, cleared out all who stood like thorns in the way of the prosperity of the state, thwarted the secret plans of the foes, and firmly established the four castes in their respective religious spheres and duties—since all undertakings that are based on policy emanate from wealth, and that no sin would be worse than showing weakness in adhering to the principles of policy—I zealously took all the proper measures.

END OF THE DAS'AKUMA'RACHARITA.

UTTARAPI'THIKA .

I then said to myself—"All the brave servants of the state are so much attached to me that they would forsooth, at my word, count their life as no more than a blade of grass; besides, I am in no way inferior to Vasantabhānu, the king of Āśmaka, having at my command the well-equipped armies of both the kingdoms, and I am also well adept in policy. I am, therefore, powerful enough to reinstate Bhāskaravarman, the son of Anantavarman, the king of Vidarbha, in the seat of his ancestors, after having defeated Vasantabhānu. Besides, the report that I am appointed as a guardian to this prince, and that he has been adopted as her son by the goddess Durgā, has gained ground everywhere. Besides, nobody as yet knows anything of my deceitful deed. The people here have a confirmed hope in this prince Bhāskaravarman that he would, through the favour of Durgā, surely regain the kingdom of

his father, Anantavarman. The army of As'maka too, knowing full well the help that the goddess Durgâ accords to the prince, seems to be uncertain in its resolution to fight with us, since it thinks that human power can hardly prevail against divine power. Here also, the hereditary ministers, who were already desirous of the rise of the prince are now particularly zealous in their desire to have the prince, as king, being again received into confidence by me by means of gifts and honours. My most trusted servants, too, at my bidding, have inspired love into the minds of the confidential servants of the prince of Aśmaka, after having made these overtures to them—"You are our friends, and hence we are bound to convey our advice to you calculated to lead to a blissful end. It is this—The goddess Durgâ, having appointed the well-known Vis'ruta as the guardian of the prince, has ordained that through his instrumentality Vasantabhānu, and those who, taking his side, would fight with him, would have to see the abode of Yama. So, before he is inclined to take arms against the king of As'maka, you should enrol yourselves as the followers of Bhāskaravarman, the son of Anantavarman. He (who will come over to his side) will be out of the reach of danger, and being rewarded with great honour will live in happiness with his servants; or else he will fall beneath the trident of Bhavānī. (He told us also) that Bhavānī had commanded him to inform all once of this; and knowing, therefore, of our friendship with you, she has communicated this message to you through us." Hearing this, the confidential servants of the king of As'maka, who were already shaken in their loyalty in consequence of their knowledge of the boon of Bhavānī to the prince, came over to my side all in a body, when they received this message particularly from me. The king of As'maka, when he learnt all this, thought—"All the hereditary subjects desire to have this prince for their master; my servants, private as well as public, seem to be shaken in their attachment to me; so, if I remain apathetic to all this, sitting in my palace, surely I shall not be able to save my own kingdom wherein seeds of dissension have been sown. Therefore, before (the prince) confers (gets an opportunity to confer) with my soldiers who are disaffected, and who would give out my intention, I should arrange to fight with him. If this much can be done, he will stand in front of me but for a moment." With this resolution, he, driven as it were into the jaws of death by the sin of unjustly

invading another's kingdom, marched with his army against our force. As soon as the prince knew that he was advancing, he went to meet him; all alone I rode on horseback to the king of As'maka as he was advancing. Then his whole army, deciding that there could be no other extraordinary reason than the boon of Durgá for my going to meet him all alone in the teeth of a numberless host of them, stood stupefied, as if drawn in a picture. I advanced and challenged Vasantabhānu to fight, who closing with me dealt me a hard blow with his sword. On account of my superior swordsmanship, I parried the blow, and having cut off the head of the As'maka king with one counter-stroke threw it on the ground, and thus addressed his soldiers—"Whoever of you now wish to fight with me, should forthwith come to do so in a body; or you should bow to the feet of the prince, and coming over to his side should enjoy the emoluments of your former offices, and discharging all the duties thereof live here in happiness." On hearing my words, all the servants of the king of As'maka immediately got down from their horses, bent themselves low before the prince, and acknowledged his sovereignty. Having then given the kingdom of As'maka entirely in the possession of the prince, and having appointed faithful officers to protect it, I marched in the company of the army of the king of As'maka, which had now become mine, towards Vidarbha, crowned Bhâskaravarman king in the capital, and seated him on the throne of his ancestors.

On one occasion, I requested the king as he was sitting in company of Vasumatî, his mother, thus—"I wish to achieve a purpose which I have undertaken; and so long as it is not accomplished, it is not possible for me to stay in one place. So let my wife Mañjuvâdinî, your sister, stay with you for some days. I will wander over the earth until I find the person I am in search of, and having found him will join you again here." Upon this the king, with the approval of his mother, said to me—"That we find ourselves in this festivity of the recovery of our kingdom is but due to your extraordinary help. We can hardly bear the yoke of this kingdom even for a moment in your absence. We wonder why you should thus propose to us." On hearing this I replied—"You should not entertain even a particle of anxiety on that account. A'ryaketu, whom you have in your palace and who is a minister of rare ability, is capable of bearing the yoke of kingdoms, more than one, like this. I shall appoint him to carry on the administration, and depart."

Although I tried to persuade the king with such and other words, the king, as well as his mother, prevailed upon me after many entreaties to postpone my departure for some days to come. He, moreover, gave to me the kingdom of Prachandavarman, the king of Utkala. Just as I was making preparations to depart in search of Your Highness after having taken charge of the kingdom and taken leave of the king, I was called by Simhavarman, the lord of the Aṅgas, to lend him succour, whom I joined here; and through the fruit of my previous religious merit, I came to be united with Your Highness.'

Then the princes, Apahâravarmaṇ, Upahâravarmaṇ, Arthapâla, Pramati, Mitragupta, Mantragupta and Vis'ruta, who had now met together, had prince Somadatta brought over to them with his wife by servants from Pâtaliputra where he was enjoying the heir-apparentship, and who had previously promised to meet them in one place. And while they were enjoying joyful conversation with Râjavâhana, the king's officers came over from Pushpapura, bearing a letter of command from king Râjahamsa, and bowing respectfully before Râjavâhana, said—"Lord, here is a letter containing the order of Râjahamsa, your father; please take it." Hearing it he got up, again and again respectfully bowed before the assembly, and took up the letter. Touching it with his forehead and then taking it down, Râjavâhana read it aloud while all there listened:—"King Râjahamsa from the capital of Pushpapurî is pleased, after sending his hearty blessings to them, to write this letter to the princes, Râjavâhana and others, now residing in the city of Ohampâ. Having learnt, from some of the soldiers that had returned, that all of you first encamped in a forest-region near the temple of Śiva after your departure from here with our permission, and that the rest of the princes, having been unable to find in the morning prince Râjavâhana, who had remained in the temple of Śiva for adoration the previous night, swore that they would either bow before (me) Râjahamsa in company of Râjavâhana or else would give up their lives, sent back the army and started off separately in quest of him,—I myself and your mother were both plunged in the ocean of unbearable sorrow. Having then decided to give up our lives after communicating the news to Vâmadeva, we went to his hermitage. As we stood up, after having bowed to him, the omniscient sage knew both our object and our dreadful resolve,

and said—"King, I knew all that you had purposed to do, by my power of prenotation. Now these princes, having experienced some distress for some time on Râjavâhana's account, and then by force of good fortune having secured for themselves various kingdoms after conquering the quarters by means of their uncommon valour, will, at the end of the sixteenth year, return with victorious Râjavâhana, and having bowed down to your and Vasumatî's feet, will act as you will direct. It is, therefore, quite inadvisable to stake anything on their account." Hearing this, we took courage, and supported our lives till this day, fully trusting his words. Then, as the expiry of the period drew near, we went to Vâmadeva's hermitage and preferred our request to him that the period he had previously mentioned had almost been over, and inquired of him whether he knew of your whereabouts. Consequently, the sage replied—"O king, all the princes, Râjavâhana and others, having conquered the quarters after having overcome many powerful foes and having subdued the earth, are living together now in Champâ; dispatch immediately couriers with a written order to convey them here." Accordingly, we have sent our order to bring you over here; and if you now delay even for a moment, you will surely hear us to be mentioned in talks only (i.e., you will not find us living); bearing this in mind, you should forthwith start, even postponing your drink for the road." Having unhesitatingly and reverentially obeyed this order (*lit.* holding it on their heads), the princes resolved to go, and having appointed trusty and capable men with sufficient troops to keep the conquered kingdoms in order, and having guarded their way with a portion of the army, they started in the company of their wives with a limited number of soldiers for the Mâlava king, resolved to conquer Mânasâra, their original foe, and to subjugate his kingdom also, and then to bow to the feet of Râjahansa and queen Vasumatî. Having reached Ujjayinî, Râjavâhana, attended by the princes, easily defeated Mânasâra, although he was very powerful, and slew him too. Then the princes took over his daughter, Avantisundarî, and having released prince Pushpodbhava, who had been put into prison with his family by Ohandavarman, his minister, took him with themselves, appointed some soldiers to keep the newly-conquered kingdom of Mâlwa in check, arrived at Pushpapura with a limited part of the army that was

left, and with Râjavâhana at their head bowed to the feet of Râjahansa and Vasumatî, the mother of Râjavâhana. These latter too found themselves in greatest joy at the recovery of their son. Then in the presence of the king and the queen, Vâmadeva, knowing the desire of all of the ten princes, addressed them:—“All of you should now go to your respective kingdoms, and rule them with righteousness. You should come to salute the feet of your parents, whenever you would like to see them again.” Then the princes bowed to the sage and their parents, and separately narrated their accounts in the presence of the sage in detail. The parents, too, having heard their miraculous deeds indicative of their valour, were greatly thrilled with joy. Then the king humbly said to the sage—“Revered Sir, by your favour we have enjoyed the greatest happiness, that is over and above man’s desire, and defeats (*i.e.* stands beyond) all thought and expression; now it is proper for us to enter the stage of forest-life in the proximity of the feet of Your Worship, and work for final emancipation. So Your Worship, having installed Râjavâhana on the throne of Pushpapura and of Mânasâra, and having given the remaining kingdoms to the other nine princes, should so arrange it that all of them would be obedient and faithful to Râjavâhana, and acting in perfect accord with him would enjoy the earth engirdled by the four oceans, after having uprooted their foes.” When Vâmadeva saw how persistently the princes were opposed to the plan of their parents for entering the life of foresters, he said to them—“Princes, you should not come in the way of your father, who is now by age fit for renunciation; he will remain with me in my hermitage without having to subject himself to any bodily mortification. Stationed here, he will be attached to the service of God; and you, too, will not enjoy happiness in the presence of your parents.” Knowing the command of the great sage, they gave up their persistence in their opposition to their father’s plan of entering forest-life. Having established Râjavâhana in Pushpapura, all his vassals also well protected their respective kingdoms according to his direction, and saw their parents at intervals whenever they wished. Thus the princes, Râjavâhana and others, entirely acting in one accord while they protected the earth with justice under the suzerainty of Râjavâhana, enjoyed the pleasures of kingdoms, which were even unattainable to Indra and others.

FINIS.

NOTES.

P. 1. दशकुमारचरितम्—This is to be explained as दश च ते कुमारश्च दशकुमारं तस्य चरितानि दशकुमारचरितानि । तान्यधिकृत्य कृतं कान्यम् । The Taddhita affix अण्, which would have been added by Pān. IV. 3. 87, is elided by a Vārttika of Kātyāyana (लुकारुयायिकार्यो बहुलम्), so that there is no Vriddhi of the first vowel. It is also possible to explain the title as (1) दशकुमाराणां चरितं दशकुमारचरितम्, and this word being transferred by Lakṣhaṇā to the work describing the deeds;—or as (2) दशकुमाराणां चरितानि यस्मिन्काव्ये तद् दशकुमारचरितम्. पूर्वपीठिका—the introductory portion; cf. the उत्तरपीठिका which is appended at the end. The original work of Dandin, which begins on p. 54, has neither beginning nor end, which are respectively supplied by the पूर्व० and the उत्तर०. उच्छ्वास—the chapters of an *Akhyāyikā* (like the *Dasak.*) are technically so called. See *Introd.* Following the common practice of ancient writers the author (who was a Vaishnava) pays his tribute of veneration to his favourite deity, at the same time invoking a blessing on his readers. He also pays homage to the name of Dandin, the original writer of the *Charita*, as shown by the conscious use of the word दण्ड in the various epithets occurring in the benedictory stanza.

•चक्रवर्णः—The meaning is that Vishnu is the mainstay of the universe. शतधृति is here a name of Brahmā. Cf. महिम्न० Sl. 18. It is also and was originally an epithet of Indra, being the god of 'infinite wisdom;' see our note on शतक्रतु at Ragh. III. 38. अम्बोरुह—the commoner form of this word is अम्बोरुह. In शतधृति० there is a reference to the mythological story of Brahmā being born from a lotus springing from the navel of Vishnu, in which he also resides. कूपवर्णः—the main mast. अक्षवर्णः—the pole-staff, axle. •स्तम्भवर्णः—Vishnu's foot is the giver of victory to its worshippers. त्रैविक्रमः—त्रयो विक्रमा अस्य त्रिविक्रमस्तस्यायम्; of Trivikrama. Vishnu in his fifth (Vāmana) incarnation was called त्रिविक्रम 'he who took three strides' (with which he covered the three worlds). For the whole story see our note on the word at Ragh. VII. 35. Perhaps in the word त्रैविक्रम 'the result of the exploits of three men,' we have a reference to the present work, the out-come of the literary labours of three workmen. कालवर्णः—the death-

dealing, destructive, rod. The stanza indicates the conquest of the world by Rájaváhana, the hero of the work, and his final triumph over all his enemies.

निकषायमाणा—*Lit.* serving as a touchstone, i. e. standard to; hence, the perfect model of (a prosperous city). Pres. part. fem. of the denominative formed from निकष a touchstone (निकष इव आचरतीति), according to कर्तुः क्यङ् सलोपश्च Pán. III. 1. 11. सदा—‘At all times’—shows that the fortunes of its merchants were not subject to variation, but constant. व्याख्यात—which served as a commentary on, i. e. adequately explained, proclaimed. रत्नाकर—*Lit.* the mine of jewels—the ocean, so called being supposed to be the source of all kinds of jewels. It may also mean, ‘its jewel-mines.’ नगम्—The ancient name of Behar, extending as far as Káshmir or Panjab. पुष्पपुरी—the modern Pátná; also called Kusumapura; see p. 125 *infra*. It is more generally known as Pátaliputra, the ancient capital of Magadha, situated near the confluence of the Ganges and the Soná. It is said to have been destroyed by a river-inundation about the middle of the eighth century A. D. See our note on पटलिपुत्र at Mudr. p. 70

वीर &c.—The enemy’s army is compared to the sea—the heroic warriors moving in lines are its heaving waves, the horses and elephants its sharks and alligators—and the king’s arm to the mountain Mandára. The meaning is that the king was able, single-handed, to defeat the whole army of his enemies. The idea is the same as that expressed in Bagh. I. 10.

P. 2. जलमधिमथन &c.—The reference is to the well-known story of the ocean being churned by the gods and the demons who used the mountain Mandára as the churning rod. मन्दरादमाज—pres. part. from the denom. from मन्दर; cf. निकषायमाणा above. समुद्रज—*Lit.* ‘having a club raised;’ hence, fierce, terrible. गीर्वाणगणिका—the heavenly courtesans, the *apsarasas*; गीर्वाण means ‘a god’. जेगीयमाजवर—(qualifying क्रीडन्) Instr. sing. fem. of the pres. part. from जेगीयते which is the Frequentative base of जे ‘to sing.’ अविमानवा—explains रचितदिगन्तरालपूर्या and also why it reached heaven. Cf. Bagh. VI. 77. शरदिन्दु &c.—Sanskrit poets compare spotless untarnished fame to white objects. Cf. इंसजेणीषु तारासु कुमुदस्य च वारिषु । विद्युतयस्तदीयानां पर्यस्ता यशसर्पिमव ॥ Bagh. IV. 19. चनसार—camphor; चनो द्रवः सारो यस्य, चनस्य सार इव वा । शीतत्वात्, शीताभाकारत्वात् । Bhân. Dik. ०अह्वस—the loud laugh of Śiva (at the time

of his vehement dance). Laughs and smiles are described by poets as 'white,' probably on account of the brightness of the face and whiteness of the teeth displayed therein. हासदीनां चावल्यं कविसमयसिद्धम् Malli. on Megh.—राशीभूतः पतिदिनमिव ज्यम्बक-
स्यादृहासः । I. 60. नीकाश—used only as the latter part of a comp.; this according to Amara is a Nityasamāsa (i. e. अस्वपदाधिप्रहः).
Cf. स्फुरत्तरपदे स्वमी । निप्रसंकाशनीकाशपतीकाशोपमादयः । Amara;
अमी उत्तरपदस्था एव सहस्रवचना वाच्यलिङ्गाः स्युः । Oom.

कीर्त्त्या सुरमितः—For the idea cf. 'सुरभिर्यशोभिः' Ragh. II. 3, where Malli. says सुरभिर्मनोज्ञः amiable. स्वर्लोकं...रुचिर—large and beautiful like those on the peaks of mount Meru (स्वर्लोकं).
Cf. सद्गन्धुकाकलवज्जमाभिः...मेरोः शिरांसीष ग्रहाणि यस्याम् : Bhatti. I. 7. The word स्वर्लोक, which lit. means 'heaven,' is applicable to the mountain Meru because heaven (the residence of the gods) is situated on it; cf. देवः सुमेरुर्हेमाद्रिः रत्नसातुः सुरालयः Amara.
भरणीरमणी—The earth is poetically spoken of as the wife of a king. Cf. Ragh. VI. 63, VIII. 83 &c.; Mālav. I. 15. ०सौभाग्य-
भोगभाग्यवान्—The addition of the possessive affix वत् here to the preceding comp. which is a Karmadhāraya (०सौभाग्यभोगः एव भाग्यम्) is strictly ungrammatical by the maxim न कर्मधारया-
न्मन्वर्थयिः बहुव्रीहिभेत्तदर्शपतिवृत्तिकरः, i. e. a possessive affix should not be used after a Karm. if its sense could be had by means of a Bahuvrīhi (e. g. ०सौभाग्यभोगभाग्यः in this case). But the rule is not invariably observed by poets, and Patañjali himself has used similar formations in his Mbh. शिक्ष &c.—The best way of taking the comp. will be शिक्षः (adept in Vedic studies; see Manu. XII. 109; A pastamba I. 7. 20. 8) च ते विशिष्ट-
विद्यासंभारेण (by the load of the knowledge of the special branches of knowledge) भासुराश्च. Or विशिष्ट may mean 'eminent' or excellent, and qualify मूचर. सतनतुलित &c.—The king always shone like the midday-sun. Mark the force of सतत. The brilliancy of the king's प्रताप was constant, not so is that of the sun; thus he was obviously superior to the sun.
Cf. यस्य च प्रतापानलो दिवानिशं जड्वाल Kād. p. 12. Note the use of the word हंस in the unusual sense of 'the sun,' solely for the sake of alliteration with the word राजहंस which follows. Similarly the word चन्द्रर्ष in the next comp. has no propriety; it is added simply for the sake of the alliteration with कर्ष. सौदर्य—समाने उदरे शयितः सौदर्यः (also समानौदर्यः); a co-uterine brother. Here the sense is that of 'allied to,' 'similar,' since co-uterine brothers

resemble each other; cf. सनाभि below. निरवय—flawless, without a blemish. अवय (Pot. p. of वच्) means 'what is not fit to be spoken,' what is censurable. Distinguish this from अनुव, another Pot. part. derived from वच् which simply means 'what ought not to be spoken.' अवयं पापम् । गच्छे किम् । अनुवयं गुरुनाम । तद्धि न गच्छे वचनानहं च । Sid.-Kau. on अवयपण्यवर्या गर्ह्यपणितम्यानि रोषेषु । Pān. III. 1. 101. Cf. Kum. III. 57. सुमती—also used for the purpose of alliteration (though defensible). It should rather be सुमतिः. वसुमतीव—v. l. 'Like the earth'. But this will be tautological, as the same idea has already occurred in l. 5 above. ०शेखरमणी—Mark the Samdhi.

P. 3. भस्मीकृत—Again the poet's fondness for alliteration leads him to use a word which can only be taken with चेतन in its metaphorical sense (that of 'destroyed'). We shall meet with several instances of the kind hereafter, which the critical student should notice for himself. For the destruction of Kāma see Kum. III. 72. भवेत्—Construe this with सम्यक्. भववया—प्रशस्ता; hence अधुव्या. The idea very beautifully expressed here is that Kāma's रोलम्बावली and other accompaniments clung to her, the best of ladies, believing that woman-kind enjoyed an exemption from a hostile attack. तस्याः—goes with केशजालं &c. रोलम्बावली—See com. Kāma's bow-string is poetically described as sometimes decked with (as here), but more often as formed of, black bees. Cf. मौर्वीमधुकरपङ्क्ति &c. *infra* p. 44; अलिपङ्क्तिनेकशस्त्रव्या गुणकृत्ये धनुषो नियोजिता । Kum. IV. 15. Also Rit. VI. 1. The sense is that her hair was as deep-dark as bees. त्रेमाकर—brought in simply for *anuprāsa*. विजितार०—Her face combined in itself the beauty of the moon and the lotus. The idea is the same as in चन्द्रं गता पद्मगुणात्तु दुर्लभपद्माश्रिता चान्द्रमसीमभिरुच्याम् । उमासुखं तु प्रतिपद्य लोला द्विसंश्रया पीतिमवाप लक्ष्मीः ॥ Kum. I. 43.

जायायुतः—This is necessary to account for the duality. भङ्गवीर—The principal or chief warrior. Mark the meaning of अङ्ग here. It usually means 'subordinate' (opp. to प्रधान), but here it means 'subordinate to the master alone.' मलयसमीरः—suggests fragrance, gentleness &c. Sanskrit poets describe the breezes from the Malaya mountain, cool and surcharged with the fragrance of sandal, as peculiarly affecting persons in a love-sick condition and inflaming their passion; cf. बहुति मलयसमीरे मदनमुपनिधाय । स्फुटति कुङ्कुमनिकरे विरहिद्वयदलनाथ ॥ Git. V. ०करवाल—a saw. The sight of the पयाल (especially that

of the mango-tree) causes anguish in the hearts of people absent on a journey. अधरविम्बम्—her red lower lip. Cf. सुतमबालोष्ठमलचकार Kum. III. 30. जयशङ्खः &c.—A conch-shaped neck, i. e. one a little tapering above and marked with three lines like a shell, is considered a mark of great beauty and regarded as the sign of good fortune. Cf. words like कञ्जुकण्ठी, ष्ठीषा, &c. बन्धुर—may be taken in the sense of 'tapering' (उन्नतानत) or 'beautiful' (सुन्दर); cf. Kum. I. 42, Śāk. VI. 12, Ragh. XIII. 47, &c. पूर्णकुम्भौ—see note on पूर्णसुवर्णकलशः p. 44 *infra*. उवाचमान—pres. part. of the denom. ज्यायते from ज्या a bow-string; ज्या इव आचरति ज्यायते. बाहु—the arms were tender and long. सनाभि—*Lit.* connected by the same navel, uterine (समानो नाभिर्यस्य); hence, closely related to, similar or like See note on नीकाश *supra*. A round and deep navel is considered a mark of beauty. Cf. नृपं तमावर्तमनोज्ञनाभिः &c. Ragh. VI. 52; दक्षितावर्तनाभेः Megh. I. 28; नाभिमण्डलीमावर्तिनीमुद्गृह्णी Kād. p. 281. जैत्रय—i. e. its wheel. The comparison of buttocks to the round wheels of a chariot is common in Sanskrit; cf. Vikr. I. 11 (रक्षोपमश्रोण्याः). दूरीकृतः—Because the जघन which forms the ear of Kāma kindles maddening passion (irresistible to ordinary ascetics). जयस्तम्भ—a pillar erected in order to commemorate a victory. "The pillars of victory which are found in the Presidency, e. g., at Kapadavanj and Siddhapura and which belong to the times of the Chālukya dynasty of Anhilpur Pātan, consist of two carved columns united by a Torāṇa."—Bühler. The compounds ending in सूत should be noted; dissolve जयस्तम्भः सूतः जयःसूतः, सौन्दर्यं सूतः सौन्दर्यसूतः &c. These are known as सुसुप्तमासः; cf. Malli. on Kum. I. 59, and see our note on पुनरुक्तसूतं Ragh. V. 34. Kaiyata takes the word सूत as equivalent to इव; according to him the diss. would be जयस्तम्भ इव जयस्तम्भसूतः; but the first way is better. रम्भे च—Thighs tapering and plump like the trunk of the plantain-tree are regarded as a mark of beauty. Cf. रम्भोरु (Ragh. VI. 35; Śis. VIII. 19 &c.). अलम्भुतानि प्रसूतानि—For these see com. These are sometimes differently mentioned as:—अरविन्दमशोकं च शिरीषं सुतसुप्तलम् । पञ्चेतानि प्रकीर्यते पञ्च ॥ This shows that she was in budding youth. Cf. कुसुममिव लोमनीयं यौवनमङ्गेषु संनद्धम् । Śāk. I. 19. Cf. with the highly poetical description here the passage at pp. 43–45, describing the beauty of Avantisundarī where almost all the ideas and expressions occurring herein recur. अमरपुर—*is* Amarāvati, the residence of Indra. अनन्तभोग-लालिता—(1) fondled with endless enjoyments; (2) borne on his

hoods by Ananta (Śeṣha). See Com. for diss. The reference is to the belief that Śeṣha the serpent-king supports the earth on his hood; cf. आयस्तथुजगराजमस्तक &c. on the next page. अन्वभाषि— is the Passive third pers. sing. of the Aorist of सू with अनु; mark our author's fondness for such passive forms, e. g. अमाणि (p. 10), समवोषि (p. 11), अगामि (p. 18) अवाचि (p. 31) &c.

परमविधेयाः—Very obedient, i. e. always acting in conformity with the wishes of their lord—such as contributed to the wealth and prosperity of the kingdom. Cf. सदातुङ्गलेषु हि कुर्वते रतिं नृपेष्वात्म्येषु च सर्वसंपदः । Kir. I. 5. धीरधीषणा—Who on account of their deep political insight (lit. firm or well-perfected understanding) disposed of, with little difficulty, matters likely to require the serious attention even of Brihaspati.

P. 4. सुमनिसत्त्वधर्माणौ &c.—The seven sons of the three ministers mentioned here have each a son, as will be discovered as the narrative develops, and thus furnish seven of the *Kumāras* who form the subject of the story. विट—a voluptuary, a person of dissolute habits, a rake. Etymologically विट is described as a procurer or a go-between (वेरयानामरिकयोः परस्परं संदेशं विटति कथयति इति विटः). In Sanskrit dramas he is often introduced as the companion of a prince or of a dissolute young man or a courtesan, and living as a parasite on familiar terms with his associate. वारनारी—wife of the multitude; a harlot. वृद्धजन्मनो—the elder brother meant here is Sumitra; see p. 125. पारावार—the sea. पारबाहुजोतीति fr. पार+बहु+अण् (अ) कर्मणि; or पारावारावस्य स्तः इति । In ancient times Indian merchants carried on an extensive trade by sea. Cf. सप्तद्वयवहारी सार्धवाहो घनमित्रो नाम &c. Śāk. VI. p. 167. पुरंदरपुरातपियु— is a euphemism for ' when they were dead.'

नामाविधौ—See com.; better take रञ्जितानि अगण्यानि ज्ञान्यानि (battles) येः as a Bah. qualifying राज्ञ्य. Such a description of the राज्ञ्य contributes to the exaltation (उत्कर्ष) of the glory of the king. महदायुध—is a faulty comp.; it should be महायुध. This particular comp. may be defended, as Bühler suggests, by explaining it as महदानि (महं ददति तानि) आयुधानि ' weapons giving greatness or glory.' But this will be doubtless far-fetched. The author of the *Pūrvapīṭhikā*, though having an excellent command over the language, seems to be at times indifferent to the rules of grammar, as will be seen from his using such compounds as महदाशा p. 30, महदाश्वर्यान्वित p. 53, &c., and the promiscuous use of the two *padas* in a few places; see our note on

परीक्षन् p. 40. राजन्यः—Explain राज्ञः अपत्यं राजन्यः, a prince of the Kshatriya caste or royal blood. See Ragh. III. 48. The affix यत् is added to राजन् in the sense of अपत्य by Pāṇ. IV. 1. 137. Some derive it from राज् to shine and the Unādi affix अन्य-
पालि—may mean (1) top, ridge, or (2) row; पालिः पङ्क्ति-
प्रदेशयोः इति शाश्वतः ।

घस्मर—घसतीति. The aff. मर is added in the sense of ताप्यङीत्यः;
lit. a voracious eater; here metaphorically 'who habitually com-
mitted havoc in battles,' a great warrior. चानसत्तार—whose pride
and power were excessive. According to the first way of taking
the comp. (see com.) the meaning will be 'whose power simply
lay in his excessive pride,' i. e. who was a vain boaster, or who
derived his strength from his power. सहेल—easily, from हेल
meaning 'ease.' न्यक्कृत—(fr. न्यक् derived from न्यङ् and कृ)
humbled, put down. Cf. न्यभाविता राजन् *infra*, p. 187. इडिका-
कर्षन—(इडिक sudden and violent + आकर्षन). The sudden hear-
ing of a loud noise. 'Who were smitten with great terror' &c.
Instead of the adj. इडिक some understand the noun इडिका, in
which case we must explain the comp. as इडिकया आकर्षन.
Neither of these words is found in lexicons, though their
derivation from इड 'violence' is obvious enough. दिग्गन्तावल-
The guardian-elephants of the quarters. दन्तावल—'an
elephant;' from दन्त + affix वलच्; दन्तशिलासंज्ञायाम् । Pāṇ.
V. 2. 113. विधूर्णयन्—making them reel, throwing them
into agitation. भावस्त—greatly taxing. भुजगराज—is Śeṣha
the serpent-king; see note on अनन्तभोगलालिता above. बलेन—
is redundant, having been added simply for alliteration.

P. 5. चतुरङ्ग—Consisting of the four elements, viz.
elephants, horses (cavalry), charriot-warriors, and foot-men
(infantry). Cf. हस्त्यश्वरथपादास्तं सेनाङ्गं स्याच्चतुरङ्गम् । Amara. रोष—
seems to be used here in the sense 'of a great passion for,'
'ambition.' Cf. the English 'rage' as in 'a rage for writing,'
and Latin 'furor' as in 'furor loquendi.' अनेकप—an elephant,
periphrastically used for द्विप for the sake of alliteration.
सविग्रहः—embodied, incarnate. साधहः—with a determined
purpose. बूढः—is without force, being simply added for
alliteration. मन्त्रधाराधौतमले—This idea is common enough.
Cf. Mudr. V. 23; Ragh. VII. 43.

नन्दवह्निनः—Whenever a fight went on, the nymphs of heaven
were supposed to gather in heaven and watch the course of

events on the battle-field in order to choose a lover from among the fallen warriors who also were supposed to assume a divine form. Cf. Ragh. VII. 53, and our note *ad loc.* The cloud of dust overhanging the battle-field is compared to a nuptial *mandapa* screening the *apsarasas*. अवनिका—(or यवनिका) a screen. व्याकुल—thickly spread. दिविषद्वानि—दिविषद् means 'a god;' दिवि सीदन्तीति. अथन् means 'a way,' and the whole expression (*lit.* 'the path of the celestials') signifies 'the sky;' cf. the word सुरवर्षे which is given in Ak. as a synonym of the sky. दिविषद्वानि must be construed with the word विषक्त of the following compound, which is thus a सापेक्ष समास; 'which deafened all space with the roll of its drums that surpassed (i.e. drowned) all other sounds in the aerial region.' राज्ञाशस्त्रि, हस्ताहस्त्रि—see com. and Gr. § 259. जीवमाह—Namul. जीवतीति जीवः; जीवन्तं युक्तातीत्यर्थः । The namul of अह् is used when it has for its object जीव used as an उपपद; Pāṇ. III. 4. 36. See p. 136 *infra*, com.

अनन्यशासनां—not subject to another's rule; i. e. who was the supreme monarch. Cf. अनन्यशासनायुषीं शशासैकपुरीमिव । Ragh. I. 30. नारायण—an epithet of Viṣṇu; for its derivation cf. आपो नारा इति प्रोक्ता आपो वै नरसूतवः । ता यद्व्यायनं पूर्वं तेन नारायणः स्यूतः ॥ Ms. I. 10. देवेन—करणे तृतीया; 'by means of,' through; or सहार्थे तृतीया; 'together with' (देवेन सह). प्रभातसमये—is significant. There is a widespread belief that dreams visualized towards the close of the night generally prove true; cf. अवितथफलाश्च प्रायो निशावसानसमयदृष्टा भवन्ति स्वप्नाः । Kād. p. 65.

P. 6. पुष्पभूतं—is appropriate in connexion with the कल. Cf. Ragh. III. 1. संपन्न्यककुताखण्डलः—Who despised (i. e. far surpassed) Indra by reason of his wealth. निजसंपत् &c.—The repetition of the word संपत् again in the same line is inartistic. सीमन्तोस्सव—Also called सीमन्तोन्नयन or 'the parting of the hair' on each side of the head (which is its essential part) is one of the twelve ceremonies mentioned by Manu and performed in the sixth or eighth month of a woman's pregnancy. Cf. वष्टेऽस्ते वा सीमन्तो मासि । Yāj. I. 11.

ललाटलट—broad forehead. विरचया—विरचया to be got ready, i. e. with special preparation; विरचया अर्चना तामर्हतीति. देवेन goes with विरचया and the whole is a सापेक्ष समास. सम्बन्धात् &c.—having recognized him to be one of his spies in that disguise. For the employment of spies see Kām. Nit. XII. 26.

छापदेश—under disguise; अपदेश *lit.* means 'a pretext;' व्याप्ति-
पदेशो लक्ष्यं च Ak. Cf. केनापदेशेन आश्रमपदं गच्छामः Śāk. II.
p. 56. शिरसि आज्ञां आदाय—a very common expression,
signifying that the command was received with great
respect; cf. शिरोभिरुद्यते नराधिपैर्मल्पमिवास्त्य शासनम् Kir. I. 21.
उदन्तजात—information of every kind.

P. 7. अन्तराय—An obstacle. संपराय—a battle. बेलक्ष्य-
लक्ष्यहृदयः—his heart being the target or mark of despair;
full of despair; or feeling ashamed. वीतक्ष्यः—has no pro-
priety here. It may mean 'full of cruel thoughts,' i. e.
desirous of taking vengeance. महाकाल—The name of the
celebrated temple of Śiva at Ujjain (one of the twelve
ज्योतिर्लिंगः). It is immortalized by Kālidāsa in his Megha-
dūta. काली—the goddess Pārvatī, so called probably because
she is the consort of the god Śiva in his form as the Destroyer
(काल). एकवीर—एक indicates pre-eminence. 'That would
kill an adversary who is a pre-eminent warrior;' or, 'that
would kill one warrior opposing him.' अप्रतिपदः—प्रतिपद
an antagonistic warrior, or a warrior on the opposite side;
न विद्यते पति संमुखं मतो यस्य। अनियुज्—to attack. सत्कृत्वैः—
सत् may refer to the occasion, or better, to the king;
'who determined the steps to be taken at the time (or, by
the king).' देवसहायेन—देवः एव सहायः तेन। The Instr.
is सहाये; 'with god Śiva as his ally.' असांप्रतं—improper,
inadvisable. For the alliteration cf. संप्रत्यसांप्रतं वक्तुं &c Śiś.
II. 70. सहसा—in the sense of 'all at once' may also be taken
with the preceding sentence; thus अस्माकं सहसा युद्धं &c. In
support of the ministers' arguer cf. बलिना सह योद्धव्यमिति
नास्ति निर्वर्तनम्। Kām. Nīt. IX. 40. See also Manu. VII.
198-99. अस्वर्णेन &c.—Conspicuous (elated) with great pride.
शक्तिसार—Whose strength lay in, or who mainly depended
upon, the Śakti given by Śiva. योद्धुमत्ता—Bent or resolved
on fighting; cf. प्रहर्तुमनसः Mud. II. 13. For the dropping of
the nasal, see com. p. 130. असाध्य— inaccessible to.
अवरोध—the wives of a king (taken collectively), the ladies
of the harem; cf. मूलबलरक्षितावरोधः *infra* p. 14. मूलबल—here-
ditary force (whose loyalty was unquestionable). Kāman-
daka enumerates six divisions of the army, and declares that
मौल (hereditary) is the best of them; cf. बहुविधं तु बलं व्युत्प-
द्यतेऽभिमुखं व्रजेत् ॥ मौलं सुतं श्रेणिं सुहृद् द्विषद् आयदिकं बलम्। पूर्व पूर्व
गणितस्तु &c. K. N. XIII. 2-3.

P. 8. प्रवृत्त—Chosen. वीरहेन्य—energetic, spirited; or well-equipped. विविधाशुभस्यैर्ह—who equalled the lord of immortals in battles marked by (or, graceful on account of) his steady (unflinching) use of various weapons. तस्य—Well known, renowned. पुरुराति—The enemy of Tripura Śiva; so called because he destroyed, at the request of the gods, the three cities of gold, silver and iron built for the demons in the sky, mid-space and on earth by Maya. पशुपति—an epithet of Śiva; पशुनां जीवानां पतिः For other explanations, see our note on the word at Kum. VI. 95. वीरप्रग्रह—with reins loosened. देवगत्या—led or inspired by fate. शरद्व— the resort of the royal ladies. प्रस्य—great, prosperous. समाक्रम्य—having taken possession of, or occupied. हेति— weapons. देवगत्या—fortunately. आश्रय—having taken courage.

P. 9. रमणानुगमने—रमण is very appropriately used here. कल्याणि—‘O fortunate one’; the use of this particular word is significant, indicating that the ministers believed in all turning out well in the future; cf. its similar use in तत्कल्याणि स्वमपि नितरां मा गमः कातरत्वम्। Megh. II. 49. मयितोद्धतारातिः— मयित is used in a future sense here; cf. मस्मीकृतारयः p. 23. Or मयिता may be taken with the epithets, as मयितो मयिता, सार्वभौमः म० &c. क्षणहीनया—Joyless, uneasy. अर्धरात्रे—mark the comp. which is mas. उत्तरतुम्—is a grammatical inaccuracy, as the correct Inf. would be उत्तरितुं or उत्तरातुम्. निःशब्दलेहं— may also be taken as an *adv.*; ‘without the least noise.’ संसक्तया—being entangled. मृतिरेखायां—which was as it were the line of death. “The simile is taken from palmistry. The ‘line of death’ stands nearly vertically on the line of life, which crosses the hand horizontally.” Bühler.

P. 10. वाङ्माधुरी—Who by the sweetness (music) of her voice surpassed (lit. made disagreeable the voice of) the cuckoo. मवापेव &c.—For a similar idea cf. ययौ यथा मे जनना-न्तरेऽपि त्वमेव भर्ता न च विप्रयोगः। Ragh. XIV. 68. नीहारकर—नीहार snow, frost; hence cool;—कर the cool-rayed one, the moon. अमन्द—not slow to appear, i. e. great, excessive. The word is appropriate, as the joy takes its rise all at once. संकुल— the lotus of whose face was full-blown on account of the great (ecstatic) joy swelling in her heart. उपोषिताभ्यां &c.— लोचनाभ्यां or नेत्राभ्यां एव means to look intently at, and with उपोषिताभ्यां it means to look very eagerly or intently at. The idea is common enough; cf. पयौ निमेषालसवस्मपङ्ककरोपोषिताभ्यामिव

लेखनान्नाम् । Bagh. II. 19; also 73. विकस्वर—properly means expanding or blowing, as a flower; hence, swelling, loud, audible; cf. उद्गीयत वैकुण्ठाकरग्रहजादस्य विकस्वरस्वरैः । Nai. II. 5. The word is derived from the root कम् with वि+affix वरच् by Pāṇ. III. 2. 175 (स्थेशामपि सकसो वरच् । स्थावरः—ईश्वरः—मास्तरः—पेस्वरः—कस्वरः ।). माहात्म्यैः—Because the King was saved, and thereby the Queen also. सैनिकप्राम—प्राम in the sense of 'a multitude' generally occurs as the second member of a compound. Cf. गणयति गुणप्रामं Git. II; यत्प्रामः स एवायं Bg. VIII. 19, &c.

P. 11. विरचितः—who did honour to him; or, who exhibited great joy (मह meaning a festival). विरचितदेवानु-कूल्येन—some take this as adj. to मन्त्रिनिवहेन and interpret as '(the ministers) who did something to propitiate fate;' but looking to its position, it is better to make it go with कालेन; 'wherein fate acted favourably.' शल्क्य—points or heads of arrows &c. stuck in the body. सहसा—quickly. विरोपितव्रणः—who had his wounds dressed and healed. पुरुषकार—human effort, manly exertion, as opposed to देव (destiny); cf. एवं पुरुषकारेण विना देवं न सिध्यति Hitop. Pr. 32. सुवभाषिता—p. p. participles are often used abstractively; thus भाषित here is equivalent to भाषण; cf. गत used for गमन &c. अधिकारिणः—Whose mental agony grew more intense. अधिकारिणः—i. The repetition shows excess. मत्प्रा कलिता—who was possessed of wisdom. तेजो—i. e. शान्तेतवः । Cf. मोर्यस्तेजसि &c. Mud. II. 23. मध्ये निवसति—this should have been मध्ये निवसति, since वस् governs the Acc. case only when preceded by the prepositions उप, अनु, अघि and आ. See A. G. § 32. विराजमाना—shining like, i. e. resembling. तखिलता—a flash of lightning. हरिश्चन्द्र—A king of the solar race, son of Trisāṅku and a remote ancestor of Rāma. He was known for his liberality, probity and unswerving devotion to duty. दुःखवन्ध—crucial or excessive pain. देवसमीधिः—Reconciled to fate, i. e. taking consolation from the fact that the present misery is due to the will of providence and not to any personal fault.

P. 12. इति निश्चयवन्तं &c.—With this thought (or intention) I have come to your reverence devoted to contemplative exercise or asceticism. कुलमर्धनः—goes with संयविष्यति; he will be the extirpator of' &c. अवाधि—this is the correct form of the pass. 3rd pers. sing. of वध्. The reading अवीधि found in many

MSS. is ungrammatical. **ब्रह्मवर्चसेन**—Notice the comp. ending; अ is added to the final of वर्चस् when it is preceded in a compound by ब्रह्मन् or हस्तिन्. See com. **जातसंस्कार**—The rites attendant on a child's birth. The जातकर्म is a ceremony performed at the birth of a child when the umbilical cord is separated. It consists in touching the infant's tongue three times with ghee with the proper *mantras*. It is the fourth of the 12 Samskāras or purificatory rites mentioned by Manu. For a detailed description of it *vide* our note on स जातकर्मण्यखिले &c. Ragh. III. 18. **महानिख्याः**—highly lustrous or very handsome. The original reading is महवनिख्याः but we have rejected it as incorrect; see note on महदायुध p. 4.

P. 13. **नवोद्यदिन्दुः**—Possessing beauty like that of the rising moon; the comparison shows that they were bound to grow in lustre and body. Cf. प्रतिपञ्चन्निभोऽयमात्मजः । Ragh. VIII. 65. **रसेन**—goes with समर्प्य. रसं means here 'a feeling of affection or love.' **कररुहैः**—With the fingers. The reading करसरुरुहैः is bad, since the plural is indefensible; it ought to have been करसरुरुहाम्याम्. **व्यापृतसुधर्मणि**—सुधर्मन् (*m. f.*) the assembly of the gods; व्यापृत engaged in talk about himself. व्याप्त *v. l.* suggested by the late Prof. Tarānāth is simpler. व्यापृत, however, might be made to yield the same sense as व्याप्त, if we understand the root पृ in its original sense of 'to fill;' विशेषेण आ समन्तात् पूरिता व्यापृता. **असंख्य**—bloody; tumultuous (*Lit.* in which countless men fell; अविद्यमाना संख्या यस्मिन्). **सति विदेहे**—had lost its bodies, i. e. was destroyed (i. e. for the most part). असति विदेहे *v. l.* ('having fled, not obeying, i. e. in defiance of, his order') does not appear to be original, as is shown by the next line. Moreover, विदेहे gives a better alliteration with the next word विदेहेश्वरः. **पुण्येन**—by virtue of his merit.

P. 14. **सुवरबल**—An army of mountaineers. "The descendants of the *S'abaras* are probably the *Suvars* of modern India. Sanskrit poets are not particular about the names of the aboriginal tribes. Below (p. 15. 1. 3) the same people are called *Kirātas* and (p. 16. 1. 10) again *S'abaras*, while (p. 104) the robbers who captured Upahāravarman are named *Bhillas*."—Bühler.

रजसादिदुःखमानः—Being forcibly attacked or hard pressed. **मूलबला**—The ladies of whose harem were protected (safely escorted) by. **महानिरोधः**—Who encountered a serious calamity. **आप्राप्तुं**—To devour (*lit.*, to smell). **नक्षत्रपाणि** &c.—Cf.

infra, Upaharavarman's *Charita*, p. 102. कपिलाश्व—The carcass of a brown cow. कौड—cavity under the belly. We should expect कौड (Loc.) instead of कौडं (Acc.) अमर्षिणः—furious, raging. बाणसन्धन्व—A kind of bow with a mechanical contrivance at one of its ends for tightening the string and letting off the arrow. वृषिपाल—a shepherd. वृष्णिनां (rams) पालः (protector, guard). कुटीर—small hut or cottage (इत्था कुटी); fr. कुटी+र. आविश्य...अभवम्—This sentence is syntactically faulty, since the two actions denoted by these roots ought to have the same agent, which they have not. So it is necessary to supply some such word as स्थापित्वा after आविश्य. अनभिज्ञातया—On account of my being ignorant of her whereabouts or of her fate.

P. 16. तद्वन्धाकुर—A scion of his race. चण्डिका—The goddess Durgā in her fierce form (especially the one she assumed at the time of killing the demon Mahisha). She was generally worshipped by the fierce forest-tribes engaged in committing robberies &c. Animals (including human beings) were offered as *Balis* to her. Bāna has given a lengthy description of the goddess in his *Kādambari*. एवविध—such as they obtained over the king of Videha. करिष्यन्तः—wishing to fier. किराताः—Mountaineers who lived by hunting and inhabited the borders of forests; किरं पर्यन्तस्मिं अतस्तीति. For the derivation of the word comp. पर्यन्ताग्रयिमिर्निजस्य सङ्घरां नाम्नः कृतम्। Ratn. II. 3. Here they are spoken of as identical with the Śābaras who also form a class of mountaineers. Cf. 'गणरपुलिम्बा श्लेच्छजातयः। Amara. असिलता—a poniard. cases indicates delicacy or slenderness. अनेकचरणैः—taken with पलायमाने, 'running on all fours' (as a expected to do). Some take it as an adj. of न्त the epithet then loses all propriety; what is the point of saying that dogs have more legs than one? ईक्षित्वा—v. 1. देवशयित्वा is from the Freq. base of ईक्ष्. घोरप्रचारे—Where a journey is perilous or dangerous; प्रचार may also mean 'behaviour,' doings. स्समितपयः—Who have missed or lost my way. For the change of पयिन् to पय, see com. उपचार—appliances, remedies.

P. 16. अनिरसतात्—Imperat. third per. sing. The term. तात् is optionally used in the 2nd and 3rd pers. sing. of the Imperat. (instead of हि and तु) when the sense is that of benediction; see com. अपरीक्षित्य—Lessening or softening. पञ्च—

The residence of S'abaras or the mountain-tribes. उपलासित—fondled, fondly borne in her arms. भामिनी—used as a complimentary term. See com. सराजगुणसंपूर्तिः—Endowed with all princely qualities. पक्षी—The hut of a shepherd. सामवाचा—by gentle means (e. g. verbal persuasion) and gifts. For, force would have been useless and against his कार्यज्ञत्व. साम and दान are two of the four political means mentioned by writers on polity, the other two being दण्ड and भेद. रामनीर्य— is the name of a holy place; it is mentioned in Mah-Bh. Vanap. 82, 83, but its exact location is uncertain.

P. 17. कालववन—'By this term probably Zanzibar on the coast of Arabia is meant.' Böhler. व्यवहारी—a merchant. सुयस्तुसंपदा—With an abundance of good things, i. e., a rich dowery and presents. गताङ्गी—The beautiful-limbed lady; *lit.* 'with joints low' (not projecting). प्रवहन—a ship. कल्लोल—billows. पोत—a boat. कल्पिता—appointed. रस्नाङ्गवः—see his recovery mentioned at p. 35. प्रसववेदना—The travails of child-birth. प्रच्छाद्यक्षीतले—पकटा छाया यत्र तस्पच्छाद्यं, प्रच्छाद्यं च तच्छीतलं च or प्रच्छाद्येन शीतले; प्रच्छाद्यं means 'a place having thick or dense shade.' The comp. also occurs again on pp. 29, 34.

P. 18. जनपदगामिन्—Leading to the country. विदग्धा—विगती वशी यस्याः who had no control over her limbs; hence, lying in an unconscious state. प्राव्रवत्—took to her heels, ran away. सुलम्क—a thicket. परीक्षमाणः—watching the course of events, awaiting the result. कण्ठीरव—a lion; *lit.* 'one whose roar is in his throat' (कण्ठा रवः यस्य सः). महाशर्येण—With a terrible or prodigious spring. पक्कलबुद्ध्या—mistaking it for a ripe fruit. फलेतरतया—that being found to be something other than a fruit. सस्वसंपन्नतया—on account of its innate vitality or power of endurance. निवेद्य—having informed. महाशर्ये—may have been used by the author as a comp. (for महाशर्ये); in the present case, however, this may be taken as two separate words महत् and शर्ये. नामधेय—धेय is added स्वार्थे (without change of the original sense) to रूप, नाम and भाग.

P. 19. व्याख्यान्य—having explained in detail. निद्रासुप्तिता—with my eyes sealed by sleep, under the influence of deep sleep. स्वप्नन्विषः—goes with धर्मपाल, so that धर्मपालः is a सपेक्ष compound. वक्षकान्ता e. l.—a woman of the Yaksha class. वक्षेर—Kubera. परिचर्चाकरणाच्च—That he should attend upon. विस्मयविकसित—expanded or dilated through astonishment. स्वक्षी—with fascinating eyes. रजितनिर्घ—used for alliteration. आरुह्य—this compound is grammatically faulty. By Pān. VI.

8. 28, when a word ending in क् is compounded with another and there is blood-relationship or some kind of learning, there is non-elision (अलुक्) of the Genitive case; thus in the present instance ब्राह्मण्युज् would have been the correct form. अन्यैवासी— a disciple; see com. समाराधितदेवकीर्तिम्—who had obtained the glory of the gods; goes with नरपति. कीर्ति may mean 'splendour' or 'lustre,' and then समा० may qualify कुमार; this is more natural. Cf. for the idea अमरतेजसि पार्थिवे Ragh. IX. 4.

P. 20 निर्भर्त्सित—put to shame, far surpassed. अवगमय— having announced. कावेरी—A river in the south of India; see Ragh. IV. 45. निजशोक०—Able to take out or extricate the dart of sorrow (from her heart). अग्रहार—The royal grant of land to Brāhmanas for their maintenance. अग्रं ब्राह्मणमीकनं तदर्थं द्वियन्ते राजघनात् पूथक् कियन्ते ते क्षेत्रादयः । Nilakanṭha. Also, a village so granted. तस्यामेकं सनय०—Mark the Sanskrit construction; 'he had a son by her.' लवमाना—floating; note that the word लव (a boat) is derived from the same root. नदीवेगागत—borne by the current of the river. तदीयवशा— virulence, malignity. ऽह्वालावलीढावयवा—having her whole body inflamed by the burning poison.

P. 21. विषयवत्या—The working or effect of the poison. पावकसंस्कार—Consigning the body to fire. This is the last of the purificatory rites enjoined for a Hindu. अगति—forlorn, helpless. ऽस्थितेः—residence. सोमदत्तं नाम—i. e. having named him Somadatta. अधिकृष्टा०—who practised riding. चूल०— श्रूल is the ceremony of tonsure or cutting off of all the hair on the head of a child except one lock on the crown; it is generally performed in the third year. See Manus. II. 35. उपनयन—investiture with the sacred thread, performed in the eleventh year in the case of Kshatriyas. See A'sv. Grī. Śū. 1. 17 and 10 seqq. For the deriv. compare ग्रहोक्तकर्मणा येन समीपं नीयते गुरोः । बालो वेदाय तद्योगात् बालस्योपनयं विदुः ॥ सकल- लिपि &c.—A general acquaintance with the different arts and almost every branch of knowledge, as well as a thorough knowledge of the fine arts, formed in ancient days the necessary qualification for the Yucarāja who was being trained to take part in the responsible task of government along with his father. Cf. the similar training which Ohandrápīḍa is said to have received as described at Kād. p. 175; also Ragh. III. 29, 30. It may be noted that while Daṇḍin includes a knowledge of such arts as चौर्य and दुरोद्धर in the educational equipment of a prince (that the prince may be able to find out thieves and

miscreants by knowing their ways of action), Bāṇa omits them. It will be seen that the knowledge was abused by some of the Kumāras, a sign of the degenerate age in which our author wrote.

षडङ्ग—The six subsidiary works (for their names see com.), the study of which is indispensably necessary for the proper interpretation and understanding of the Veda. **काव्य**—is here used in the particular sense of 'metrical compositions.' **आख्यानक**—A short narrative or episode. **आख्यायिका**—a continuous narrative or story. **कथा**—a romance. See Kād. p. 14 and our notes *ad. loc.* See also Introd. **पुराणमय**—The whole body of the Purāṇas (i. e. the 18 Purāṇas with an equal number of Upapurāṇas). **त्रैपुण्यं**—proficiency in. **धर्म**—The codes of law, religious and secular. **शब्द**—grammar. **ज्योतिष**—astronomy and astrology. **सर्क**—logic. **मीमांसा**—comprises the two systems—पूर्वमी० and उत्तरमी०. The former chiefly concerns itself with the correct interpretation of the Vedic ritual and the settlement of all dubious points in regard to Vedic texts. The latter discusses the nature of Brahman or Supreme Spirit and aims at pointing out the means to salvation. **कौटिल्य**—the treatise on politics by Chāṇakya called अर्थशास्त्र. **कामन्दकीय**—The celebrated Nītisāra of Kāmandaki in 19 chapters; it is an epitome of Chāṇakya's great work. **नीतिपटल**—treatises on political science. **शस्त्रं**—skill. **संगति**—this comprises the three arts of singing, instrumental music, and dancing; गीतं वाद्यं च नृत्यं च त्रयं संगीतमुच्यते ॥

P. 22. **साहित्य**—Poetics. **हारिष**—ability to attract, i. e. perfect knowledge of. **मायात्र**—magic with its branches. **माया** is said to be derived from मय, the traditional founder of the science; of magic. This has nothing to do with the Māyā (illusion) of Śaṅkarāchārya. **चञ्चुस्व**—skill or proficiency. **चञ्चु** (also written चुञ्चु) and **चण** are affixes added in the sense of 'known for or skilled in;' see Pān. V. 2. 26. **पादवं**—skill to manage. **चणस्व**—see चञ्चुस्व above. **चौर्य &c.**—The knowledge of the art of thieving and gambling proves useful to the Kumāras in their future adventures. The work on the art of housebreaking is ascribed to Karpisuta; see *infra* p. 76, and notes. **कपटकला**—The arts based on deceit or fraud. **कृत्स्न**—prompt in the discharge of their duties.

वामदेवः—subject of अभ्यमाषत (line 2, p. 23). **संज्ञावित**—Caused to be called in question or confounded with itself.

कल्पितः—who had formed the tie of fraternity. Mr. Agashe interprets this as ‘(who were) formed as if they were the brothers’ (of the God of Love). It appears that he takes the comp. to mean सोढ्य इव कल्पितः; this involves unusual twisting, and since the sense obtained is a repetition, to a certain extent, of the preceding epithet कुसुमसायकः, we have rejected that interpretation. साहसोः—Who put to shame *Kumâra* (Kârttikeya, the god of war) by their exploits or adventurous spirit. सुकुमारः—beautifully young, youthful. जयवज्रः—The linear marks of a flag, an umbrella, and a thunderbolt on the palm of the hand indicate future royalty Cf. अङ्कुरो कुलिरां छत्रं यस्य पाणितले भवेत् । तस्यैश्वर्यं विनिर्दिष्टं अशीत्यायुर्भवेद् ध्रुवम् ॥ धनुर्यस्य भवेत्पाणौ पङ्कजं वाऽथ तोरणम् । तस्यैश्वर्यं च राक्षसं च अशीत्यायुर्भवेद् ध्रुवम् ॥ *Sâmuḍrakasâstra* (as quoted by Mr. Agashe). See also our notes on Ragh. IV. 88. तां परिचर्यो—‘that (well-known) worship’, i. e. such as is usually offered to great sages. काकपक्षः—side-locks of hair. They are so called because in colour as well as in shape they resemble crow’s wings; काकस्य पक्षादिव काकपक्षौ. Cf. Ragh. XI. 1 and our note thereon. Their locks were like the bees alighting on the two lotuses of his feet. Following the example of the king the Kumâras bowed to the ascetic, touching his feet with their heads so that the former were covered by their long, flowing locks.

P. 23. कुमारः &c.—Mark the alliterations in this sentence forming what is called शृङ्खलायमक (see Kir. V. 27). भस्मीकृत—though a *past* participle, this is here used in the sense of the immediate future; cf. मथितोद्धतारतिः above (p. 9). रय—impetuosity; velocity. रणाभियानेन यानेन—by marching out for battle; or, by a march indicative of their ardour or zeal for battle. अभ्युदयाशंस—hopeful of glory. तस्माद्विष्यं &c.—having appointed others his helpers. शुभशकुनः—Some auspicious omen, such as a favourable sound uttered by a bird &c. Cf. शुभाशुभज्ञानविनिर्णयार्थं हेतुर्दृष्टो यः शकुनः स उच्यते । *Vasantarâjīya* ऐतिहसि—bearing the marks of the scars of wounds inflicted by weapons. कालायसः—With a frame of body as hard as iron. कालायस is der. from काल + अयस्, a Karm. comp.; कालं च तदयश्च. The अयस् becomes अयस by अगोदनायः सरसां जाति-संज्ञयोः Pân. V. 4. 94. व्यक्तकिरातः—who clearly possessed the strength of a Kirâta. लोचनपद्म—hideous in appearance, frightful to look at.

P. 24. सुगृहिते—Fit for wild beasts, *i. e.* where they can roam without molestation. This is explained by जनसङ्ग्रहिते. घोरप्रचारे—See p. 15. किरातरिति:—the life or profession of a Kirāta. शौच—Purity of the mind and body. धर्मत्रात—the various religious observances. ज्ञान *lit.* means 'a collection;' *of.* Ragh. XII. 94. पुलिन्दपुरोगमाः—led by the Pulindas. The author, as already remarked, uses the words पुलिन्द, किरात, &c. as synonymous, ignoring the minor differences between them. ब्राह्मणबुधः—Brāhmaṇa-renegades; *lit.* 'Brāhmaṇas in name,' but neglecting the duties of their caste (see Kullāka on Manu. VIII. 85); बुध is used as a depreciatory affix. उद्धृत्य—Bearing myself naughtily; *fr.* उद्+हृत्, from which we get उद्धत 'proud.' We have adopted this reading instead of उद्धृत्य which is current in all the editions, but which appears to be a clerical error. उद्धृत्य makes no sense, and Mr. Agashe's attempt to render it by 'having set them free' is an unconvincing makeshift. मरीयससहचरगण—The band of my comrades or associates. जिघांस्यमाने—Prep. p. of the pass. of the Desid. of हृत्. निरभर्त्सयन्—A grammatical inaccuracy; भर्त्स is usually A'tm.; it is, however, oftentimes used in the Paras. in the Purāṇas, the Pāñchatantra &c.

P. 25. प्रेतपुरी—The city of Yama (*lit.* of the dead). रत्नसञ्चित—set or studded with gems. दामन—an epithet of Yama, the god of death. हण्डमपान—falling prostrate on the ground like a staff (*i. e.* every part of the body touching the ground) as a mark of extreme humility. पित्रगुप्त—Yama's minister, who records the good or bad deeds of beings. मृत्यु-समय—The proper time of death. विगलितकल्मष—who has been absolved from his sins. वातनाविशेष—particular agonies; torments causing excruciating pain. For a description of the various kinds of tortures that sinners have to undergo, *vide* Vishnu-P. II. 6, Bhāg.-P. V. 26, Mārķ.-P. 12, &c. जर्जरी-कृत—loosened, belaboured. टङ्क—a chisel. परितक्षमाण—being chopped off. पुण्यबुद्धिमुपदिश्य—Advising me so as to create in me a love for meritorious or virtuous acts. वंसबन्धु—agnatic relations. अक्षरशिक्षां विधाय—having taught me the alphabet, *i. e.* reading and writing. आगमतन्त्र—see *com.* for the *comp.*; 'the principles or doctrines (तन्त्र) of the various Śāstras (आगम).' Bühler takes the *comp.* as a Dyandva, meaning 'Vedas and Tantras,' where तन्त्र means a

religious text-book dealing with mystical magio-formulas for the worship of a deity or the attainment of superhuman power (*Siddhi*).

P. 26. दुरीकृतकलङ्कः—'With sin far removed,' i. e. leading a life of virtue and piety. अतीति निशान्ते—In the last quarter or watch of the last night. दण्डकारण्य—Name of a well-known forest, the scene of many of Rāma's exploits, and popularly supposed to be between the Narmadā and the Godāvarī. It was so named after Daṇḍaka, a son of Ikshvāku, who dishonoured Arājā, a daughter of Śukrāchārya, and was cursed by the sage to the effect that his kingdom, which was a hundred *Yojanas* in extent, would be converted into a tenantless forest. See Rām. Uttarakāṇḍa, Adh. 80-81.

सिद्धसाध्य—Classes of demigods. विधिः—of propitious fate. This and शासनं विधातुः (which means—which is as sure to come off as the order of Providence) seem to be used simply for the sake of alliteration. आनन—an opening, a door 'As though it were an opening made by Fate,' the meaning is that destiny has here provided a means whereby good luck would accrue. For the idea cf. अथ वा भवितव्यानां द्वाराणि भवन्ति सर्वत्र Śāk. I. 15. साम्राज्ञासनं—properly, a royal grant or edict committed to a copperplate; here, a writing inscribed on a copperplate. विधि—The mode of performing rites and ceremonies for the attainment of an object. तदुपदिष्ट—prescribed thereon. दिष्ट—fate. अभ्युगुणं—In conformity with. तोषिणः—gratified (now that you have come).

P. 27. कल्बे—In the morning. साकल्येन—(also used for alliteration) goes with अनवलोकयन्तः; 'not seeing Rāj. in his entirety,' i. e. not seeing anywhere even the slightest trace (कला) of him. साकल्य is an abstr. noun from सकल, which is explained as कलया सहित. Some take साकल्येन as signifying 'everywhere.' मनीषा—desire; dissolve मनस. ईषा; a word of the शकन्वादि group. चरिष्यन्—wishing to go on a journey. The aff. इण् is added to छ with अलं and other roots by Pān. III. 2. 136. असिंहिष्णु—very hardy. संगमसंकेतस्थान—A rendezvous; 'having appointed their place of meeting.' एकवीर—According to Pān. II. 1. 58, वीर is one of those words which ought always to be placed first in a Karm. comp., so that we should have वीरेकः and not एकवीरः. एकवीर, however, is found used by classical authors.

and is to be justified by supposing that the application of the Sūtra is not universal (बहुलग्रहणात्—holds good in most cases). वित्तसारस—with rows of swans spread about. It may also mean 'with beds of full-blown lotuses.' विगतं *v. l.*—has no propriety. ईशशासनं—Collected in accordance with the directions of Īśa. प्रस्यूपरिहारिणि—who warded off the obstacles (to the sacrifice). पुण्यगेहं—The seat of meritorious actions. Note how the word गेह is brought in here for alliteration. मणिमय—richly set with gems. मण्डल— a collection. सकललोकं—सकललोकेषु &c. 'The ornament of womankind in all the three worlds.' *Cf.* आभ्रमललाभभूता शकुन्तला Śāk. II. p. 51.

P. 28. विनीत—well-trained, of modest deportment. उदञ्जलिः—with joined palms raised up (to the head). निज-पराक्रमां—*i. e.* unable to bear the demon's prowess. दूरीकृतामरे—in which the gods were routed. सिद्धतापस—An ascetic having *Siddhi* or miraculous power. चातकी वर्षागमननिव—The bird Chātaka is said to depend entirely on clouds for water to drink; *vide* Ragh. V. 17 and our note thereon. मदनकृतसारध्वेन &c.—With a mind led on or impelled (to this act) by the God of love; *cf.* मन्मथामिसरा *infra* p. 78. The idea is common enough; *cf.* मदनः खलु मां नियोजयति &c. Vik. p. 42. मां तत्सपत्नीं—make me her rival wife, *i. e.* marry me. For the idea comp. note on धरणीरमणी p. 2 and Ragh. VI. 29. हृष्टतर—exceedingly pleased; तर shows excess. उररीकृत्य—having accepted. उररी (occurring also in the form उ-ऊ-री; *cf.* Ragh. XV. 70) is a preposition generally used before the root कृ in the sense of 'acceptance.'

वञ्चयित्वा—Avoiding, *i. e.* 'without the knowledge of.' तद्व-लोकनं—Anxious to see his friends. क्षुत्पिपासादि—It is a general belief that certain gems possess such a virtue. कंचनान्धानं—for some distance.

P. 29. विशाला—Ujjain. See Megh. I. 30. उपशल्य—शल्य (border) उपगतं; borderland, suburb. आक्रीड— a public garden. आन्गोलिका—a swing. पल्लवितं—'with a mind swelling or dilated with;' the metaphor is taken from a tree putting forth sprouts under the genial influence of Spring. अक्याण्डे—unexpectedly; suddenly. *Cf.* दर्माङ्कुरेण चरणः क्षत इत्यक्याण्डे तन्वी स्थिता Śāk. II. 13. सरमस &c.—According to the Com. the meaning is 'who enjoyed the sport of stepping hastily and whose action was full of great joy.' The comp. should rather be taken

as सरमसपदविन्यासेषु विलासी appearing forth यः हर्षोत्कर्षस्तेन चरितः (चलितः) 'advancing with hasty steps-indicative of ecstatic joy.' गलदुल्लसत्—i. e. in the act of bowing. 'The blooming (उल्लसत्) wreath of Mallikā flowers on which dropped down.' पुल-
कित—with the hair standing on end. प्रच्छाद्य—See *supra*, p. 17. व्यातिकर—*lit.* means 'incident'; 'owing to the incident of (i. e. by reason of) the sight of his friend.' सुकुलित—having folded his lotus-like hands. प्रचारप्रकार—an account of his travels (*lit.* the manner in which he travelled).

P. 30. अम्बरमणि—*lit.* 'the jewel of the sky,' an epithet of the sun. कुशलं—A technical expression for 'asked him questions about his well-being or good condition' &c.; cf the precept ब्राह्मणं कुशलं पृच्छेत् &c. महदाशा—See *supra*, note on महदायुष p. 4. It is also possible to explain this as महं ददातीति महदा which gives prosperity; महदा चासौ आशा च. But this was, scarcely in the author's mind. अमजन्मा—a Brāhmaṇa so called, as he was created first of all the four orders (वर्णानां मध्ये-अजातस्वात्) or was born from the mouth of God (अशात्पदानाङ्गात् मुखज्जातस्वात्). See our Sanskrit foot-note on the word at Ragh. V. 26. महभाग—*lit.* 'O fortunate one;' used as a formal title of address. Cf. Ragh. V. 14. भैक्षं—food obtained by begging' (भिक्षया संपाद्यम्); fr. भिक्षा + य (व्यञ्ज). The other reading भैक्षं *lit.* means 'collection of alms' (भिक्षाणां समूहः) and is derived from भिक्षा by adding अण् (समूहार्ये) by Pan IV. 2. 38. The ultimate meaning is the same in both the readings. कटक—An army encamped. Here we are to suppose that he pointed to an army lying encamped there. लाट—Name of a country said to lie to the west of the Narmadā; it probably included Broach, Baroda and Ahmedabad. Vincent Smith (*Early History of India*, p. 425) identifies it with Southern Gujarat. आवंआवं—The Namulanta is repeated to show frequency. कन्वासारणे—appointed to escort the princess; this is preferable to सारणे V. l.—appointed to take charge of the treasure, *scil.* the princess; see com.

P. 31. चतुरङ्ग—See *supra*, p. 5, notes. अन्तर्विभेद—turned treacherous to him; 'secretly plotted treason' (Bühler). निरबेधि—Pass. Aor. of विञ् with निर् to enjoy. निगडित—fettered; 'with his arms pinioned.' नैखिषिक—निखिषिः (a sword measuring more than 30 fingers in length) ग्रहरणमस्य (aff. ठक्-इक); a swordsmen. See Pan. IV. 4. 57. दस्यु—a thief. The word

is as old as the Veda, wherein it is applied to the aboriginal and Turanian tribes with whom the Āryans on their occupation of India had often to wage war and whom they conquered. There it is derived from वृत् 4th conj. to injure, to kill. It acquired the present meaning doubtless from the lawless habits of the mountaineers. अयरहितं—I who was undaunted. Mark the laconic style of the writer. निराशः—निर्गता आशा यस्मात् स निराशः; निराशश्चासौ क्लेशश्च निराशक्लेशः, तस्य अनुभवो यस्य तेन मया—‘by me who experienced affliction from which there was no hope of escape, i. e. which was irremediable.’ निर्विशयः—the root विष् with निर् generally means ‘to enjoy’ (cf. निर्वेशि निद्रासुखं above); but here it appears to have been used in the sense of ‘to experience’ (कारावासदुःख). सुरङ्गा—a subterranean passage; also written as सुरङ्गा.

P. 32. निकटं—near (i. e. into the presence of) the king, Mattakāla. सापिक्क्याः—To recover the ruby. रत्नरत्न—The most excellent jewel. Or, as the com. takes it; ‘who knew about the jewel and the place where it was looked for.’ द्वाःस्थगण—The sentinels at the door. पटुपराक्रमलीलाया—With the display of sharp prowess. आर्चयत्—received with honour. वराक—poor; or, base, vile. विप्रलाप—insulting words, insolent speech. कुपितोऽपि—although enraged (and therefore he should have brought a larger force with him); the अपि should rather have been placed after लाटपति. संनद्धयोधः—with a force fully equipped.

P. 33. बृहत्—here means ‘large.’ The meaning ‘many’ is not so good. तुमुल—Properly means ‘the confused noise of warriors engaged in hard fight;’ hence, fierce fighting. समुल्लसत्—with the quick and dexterous movements of the arms. आदोष—pride; hence, skill, the cause of the pride अराति—the context shows that this refers to Mattakāla the hostile King, and we have therefore chosen it in preference to the reading अरातीन्, where the plural cannot be justified. असिरय—अतिशयेन रयो येषां; very fleet, swift of foot. शीघ्रलङ्घन—a quick jump. संनत—lit. bowed with; hence, filled with. उदन्तजात—The full account. समक्षोत्सर्ग—goes with अदात्. भाराधितः—gaining the king’s favour, ministering to his desires. भवद्देना &c.—With his heart tormented with affliction naturally (lit. easily) caused by the dart of the poignant pain of your separation. सिद्धदिशेन—According to the direction of a Siddha. महाकाल—See *supra*, p. 7. आनन्दसंवाह—संवाह lit. a

flood or mass of; 'ecstatic or great joy.' निरपराधत्वं—The punishment or suffering inflicted on him without any fault of his.

P. 34. पुरतः पुष्पोद्भव &c.—This sudden introduction of Pushpodbhava indicates a deficiency of creative power on the part of the author. निदिलतट—his broad forehead संकुल—overflooded with. करिष्णु—see note on चरिष्णु p. 27. विदितार्थः—If they knew my object. किमिति निश्चितम्—what did they think was the reason of my disappearance?

अशक्तवानः—This is not the Pres. p. of शक् (which is Parnas.), but a verbal derivative formed by affixing आन (चानच् and not शानच्) which is added in the sense of the agent (कर्तरि) to express habit &c. by ताच्छील्यवधोवचनशक्तिषु चानच्। Pāṇ. III. 2 129. प्रच्छाद्य—Mark the comp.; see *supra*, p. 17 (last line). कूर्माकृति—the comparison to a tortoise, all of whose limbs are contracted, is graphic and appropriate, since at mid-day the shadow cast by the body of the falling man would be compressed, all his limbs appearing contracted into very small shape. Compare for a similar idea किरति मिहिरे विश्वदीचः करानतिवामनी स्थलकमठवद्देहच्छाया जनस्य विचेष्टते। A.—R. I. 54. अन्तराल—mid-way, before he reached the ground. द्योवनतः—द्यया उपनतं (subdued or bent) हृदयं यस्य.

P. 35. निक्षिप्य—Because he could not have entirely arrested his downward descent; he only lessened its rapidity झुगु—a precipice. Distinguish this from another word झुगु which is the name of a famous sage. Bühler says:—"Etymologically, झुगु means a broken place. It is apparently derived from the A'ryan root *bhṛag*, which in Latin appears as *fra(n)g-e*, in Gothic as *brik-an*, in English as *break*, and which in Sanskrit appears in the mutilated form *bhu(ñ)j*. The Bhṛigupatana or Bhairavastana is a favourite mode of religious suicide. A few years ago the Nawab of Junāghadh used still to keep guards on Gīrnār who watched the place from which pilgrims frequently attempted to precipitate themselves into the valley. Bāṇin in his Harshacharitra also refers to this practice (Uch. V.). करुहेः—see note on the word, *supra* p. 13. वाणिज्यरूपेण—is equivalent to वाणिज्येन 'for trading;' here रूप has no particular force. कालव्यवहारीय—See *supra*, p. 17. प्रवहन्—a boat. आदरेण—out of regard for. शब्द—m. s. भावात् जहाति जिहीति वा; a year. नारीकृत—A cry of pain, uttered with the tenderness of a woman's voice.

वैश्वानर—fire; विश्वे नरा अस्य 'worshipped by all men.' भवते विज्ञापनीयानि—Things to be told or communicated to you. The verb विज्ञापय् is used when one has to say something to one's superior or to a respectable person, as a courteous term. Cf. the opposite use of आज्ञापय्. भयंकर &c.—Intent on doing the desperate deed (साहस) of throwing herself into a fire blazing with terrible flames mingling together. अत्यर्णम्—Irreg p. p. p. of अर्ण् to go, with अग्नि, when the sense is 'near,' 'not very distant,' by अभिश्राविदूर्ये । Pān. VII. 2. 25; otherwise अभ्यर्णित is the p. p. p.

P. 36. सावन्तं—ते (बोद्धश हायनाः) परिमाणमस्य. साभिज्ञानं—by means of the signs of recognition. विनीतं—Bearing myself humbly towards them. अन्वेषणपरायणः—Solely intent on finding your lordship out; whose chief aim was to search you out. निमित्तं—prime cause. भवद्भुमहात्—The student will remember that Pushpobdhava was instructed in magic along with Rājāvahana. साधकत्व—magic-art. सूचकानां—It was a popular belief that trees under which a treasure lay buried indicated its existence by bending their boughs in a peculiar way. Cf. निधिस्तद्विकारेण...स्पष्टमाख्यायते लोके H.—Ob. IV., where the com Śamkara says यत्राधो निधिः तत्र परिणाहोद्रताधोमुखशाखामुलादिमाजः वृक्षा भवन्ति । Note that the existence of the treasure was indicated by the position of the boughs of the trees, but the exact spot could only be located by the help of the सिद्धाञ्जन. सिद्धाञ्जन—collyrium of magical virtue, enabling the eyes to see through opaque bodies or to see the desired spots.

P. 37. स्नानर—*a gold coin.* Cf. Lat. *Denarius* (which was an ancient Roman silver coin worth about eight annas). According to Kātyāyana and Bṛhaspati it is equivalent in value to 42 copper *Kārshika Paṇas* (about 2½ Rs.). *Dināras* were first coined in India by Kanishka and his successors. गोणी—a bag. Here the double bags used by merchants in conveying grain on bullocks are meant. Mark the *fem.* ending. गोण takes इ in this sense; otherwise गोण. अभ्यर्णयन्निवेण—Pretending, giving out, that it was some other commodity, such as corn &c. नीयमान—taken i. e. introduced by. गृहवसतिम्—Lived under disguise. अपार—Unlimited. मनोग्लानि—mental disquietude; anxiety of the heart. अवलीह—a word very aptly used. Youth pervaded all her limbs. Cf. कुसुमनिबलोमनीयं यौवनमङ्गे सुसंनद्धम् । S'āk. I. 19. लतान्तबाण—the god of love. लतान्त—a flower; lit. 'growing on the extremities of creepers.' चकित—

frightened. The tremulous glances of young ladies are often compared by Sanskrit writers to the swift-rolling eyes of fawns when frightened. *Cf.* वस्त्रैकहायनकुरङ्गविलोलदृष्टेः। Uttar. III. 28; Mal-Mādh. VI. 8, &c. कुसुमसायक &c.—acting the part of an arrow of Cupid; *cf.* गार्हं निखात इव मे हृदये कटाक्षः Māl.-Mādh. I. 29; कटाक्षविशिसाः Bh. Śr. Ś. मनसाऽभिमुखैः—मनसा (mentally, silently) अभिमुखैः (directed to me).

P. 38. अपाङ्गवर्तिभिः—(in which the pupils were) directed to the corners of the eyes. The reading साङ्गवर्तिभिः (सा अङ्ग०) makes no satisfactory sense. It may be somehow explained as 'lying (i. e. riveted) on my body.' साङ्गवर्तिभिः *v. l.*—will also do; 'with sportive movements of the limbs.' चतुरं—Oleveryly displayed and yet mysterious (or secret) gestures. अन्यथा—On one occasion. प्रेक्षिष्यमाणः—wishing to ascertain (your whereabouts). शकुन्तवचनानि—The sounds of birds are often referred to by poets in this connexion; *cf.* तरुषु चुकुरुच्चैः पक्षिणश्चावुहूलाः। Bhatti. I. 27; Megh. I. 8. उत्कलिका०—seeking to dispel my longing or mental anguish. उत्कलिका is the longing produced by love; उत्कण्ठोत्कलिके समे Amara. *Cf.* क्षुभितमुत्कलिकातरलं मनः Māl.-Mādh. III. 10. ससंभ्रम-प्रेम०—Ocharming on account of (the mingled emotions of) flurry, love, bashfulness and curiosity or eagerness. मदनकदन—love-torment. रहस्यसंज्ञात०—On account of the confidence produced in her by privacy. वार्द्धकस्य प्रबलतया &c.—It was the custom of ancient Hindu kings to abdicate the throne in their old age in favour of their sons, and to retire into the forest; *cf.* Ragh. III. 70. Here, however, Mānasāra, though he installed his son in his own place, did not retire into the forest, but continued to live in the palace. पेटृप्सव्यौ—sons of his paternal aunt. See com. for the derivation. उदण्डकर्म्मन्—despotic, cruel; *cf.* समुदण्डभुजदण्डः *supra* p. 2. राजराजगिरि—Kailāsa, the residence of Kubera. राज्ञां यक्षाणां राजा राजराजः कुबेरः; *cf.* Megh. I. 3.

P. 39. पारस्वार्थ—abstr. noun from परवारा (another's wife); 'having illicit intrigues with others' wives.' भवतः—is connected with लवण्य; so this is a सपेक्ष समास; it should have been भवलावण्या०. दूरिकृत्य—Not minding, not caring for. सङ्घिन्ता—Anxiety caused by that. रागोद्रेक—intense love. सुदु—clever. अधिष्टाय—having, possessed. आकारसंपद्—her superb charms, exquisite beauty. साहसिकः—a desperado,

an adventurer. अक्रवाकः—the simile has occurred before; cf. *supra*, p. 3, line 5. सत्यवाक्यः—same as आपः; 'whose words are always true (or reliable).' कीदृशायुष्मात् &c.—If you sport with her and live. एकान्तनिकेतनः—secluded apartment. रमसात्—impetuously; with violence or force. भवतीमनु—Note that अनु is a कर्मप्रवचनीय and governs the Acc. case; see A. G. § 37.

P. 40. वंशसंपत्—'noble descent'; or, high birth and wealth. किञ्चिद्—With the lotus of her face a little brown. अर्हसि—are able to. मन्मायोपायः—caught in the nooses of the snares of my deceitful plan. साटङ्कः—an ear-ornament (called तानवहं in Mar.) मनोज्ञः—Charming. नगरव्याकुलां—Thickly rumoured in the city; this is rather a strange use of the word व्याकुल. परीक्षन्—'ascertaining the truth of.' Mark the Paras. use and cf. our note on महायुध *supra*, p. 4. Bühler, however, says—"This can be defended by the Paribhāṣhā अनुवातेस्वलक्षणमात्मनेपदमनिर्यम्, which though rejected by Nāgoji is admitted by Bhaṭṭoji Dīkshita." ईक्ष् with परि is used in the Paras. in the Mah.-Bhār. also, but the use is non-Pāṇinian.

P. 41. हंसपुलः—The soft feathers or down of a swan. Beds used by kings and rich men were stuffed with the down of swans and were valued for their softness; cf. *infra* p. 97, line 1. चामीकरः—gold. सूक्ष्मः—thin. निःशुक्लः—fearlessly; or, without scruple. नियुद्धः—निरुध्य नितरां वा युद्धं; pugilistic efforts, close or hand-to-hand fight. विकलः—disordered or displaced. उपलायलम्—comforting, coaxing. दिशो दधिरचन्तः—rending or deafening the sky. चटुलः—tremulous, unsteady. Tremulous eyes are regarded as a mark of beauty by Sanskrit poets; cf. हर्यं चेतश्चटुलनयने &c. Megh. II. 48. सिद्धादेशः—according to the instructions of a *Siddha*.

P. 42. अम्लानमानसः—'With a joyful heart.' अम्लान is the same as उत्फुल्ल. निजकटकः—i. e. Vīraketa's territory (see p. 30) whence he had come to Ujjain on a visit to the temple of Mahākāla. भूस्वर्गाद्यभाषं—acting like heaven (looking like a heavenly city) on earth. Cf. ननु वक्तव्यं स्थानान्तरगतः स्वर्ग इति Vik. II.; शेषः पुण्यैर्हृतमिव दिवः कान्तिमस्तदमेकम् Megh. I. 30. भद्रपद रासः—i. e. of Rājāvāhana.

अथ &c.—Now follows a description of the Spring season on conventional lines, being much the same as that given by Kālidāsa and other Sanskrit poets. मीनकौतव्य &c.—*Cf.*

सकलसेनिकाङ्गवीरः मलयसमीरः *supra*, p. 3. The breeze from the Malaya Mountain is called 'the leader of Kāma's force,' because it is a great excitant of passion. मलयगिरिमहीरुह—the sandal trees. It is a popular belief that snakes feed on air; *cf.* such epithets as श्वसनभुक्, पवनाशन &c.; अशनं वायुं मरुत् कल्पितं व्यालानां &c. Bhar.'s Vair. Śat. This and the next epithet account for the breeze being very gentle (सुक्ष्मतर less incessant and slow). हरिचन्दन—sandal trees of the best kind. सहकार—(so called because it is a favourite resort of lovers; सह कारयति मेलयति मिथुनानि) is a kind of mango-tree known for the fragrance of its blossoms. The throats of cuckoos are supposed to be made tuneful by their tasting the young sprouts of the mango-tree. *Cf.* चूताकुरास्वावकायकण्ठः पुंस्कोकिलो यन्मधुरं बुभुज । Kum. III. 32. कलकण्ठ—a koil or cuckoo.

P. 43. काकली—a low, indistinct sweet tone. See Rit. I. 8. कलकल—a mixed noise. 'Making the quarters ring with (noisy with) the indistinct and sweet sounds of the bees and the koils whose throats are made tuneful by their tasting the honey and the tender sprouts (or, honey in the blossoms) of the mango-trees.'

उत्कलिका—See *supra*, p. 38. मदनमहोत्सव—A festival celebrated in honour of the God of love, in Spring. रसिक—Men of taste; here, gay people, flirts. समुद्धासयन्—exhilarating (so as to lead them to). चूतपत्रम्—A young mango-tree, (or sometimes an *Asoka* tree) was generally selected by young ladies for the worship of Madana. मन्थ &c.—Consisting of various kinds such as sandal or saffron, flowers, turmeric-powder, whole grains of rice, fine silk garments and others. चीनाम्बर—China silk, the fine silken cloth imported from China, which was known for its silks from the earliest times. *Vide* our note on चीनाशुक Śāk. p. 40. काम इव वसन्तसहायः—The friendship between Cupid and Spring is a constantly recurring idea in Sanskrit poetry; *cf.* क तु ते हृदयंगमः सखा कुमुदायोजितकार्पुको मधुः । Kum. IV. 24. मलय &c.—bright (majestic) with fruits, blossoms and tender foliage, grown in thick clusters from the branches gently agitated by the Malaya breeze. श्रावं श्रावं—'hearing repeatedly,' this indicates that he gently paced the region. हन्दीवर—see *com.* कङ्कार—is distinguished from केरव by its strong sweet odour. चक्रवाल—swarms of. व्याकुल—resounding with. अनन्ध—great.

P. 44. पुरुषत—*Lit.* 'The many-invoked,' is an epithet of Indra. Indra figures prominently in the R̥igveda and has the greatest number of hymns addressed to him. यः—construe with वसन्तसहायेन निर्मिता इव रराज (p. 45), and translate—'Who shone as if created by the God of love, who, wishing, on account of his longing after Rati, to make a sportive image of her, framed an excellent figure of a woman, and formed its feet out of the beauty of the autumnal lotuses growing in his pleasure-lake' &c. वसन्तसहायेन is put in for Madana; वसन्तः सहायः यस्य; see Kum. IV. 24. As to the idea of Madana creating a female form, comp. अस्याः सर्गविधौ प्रजापतिरभूच्चन्द्रो नु कान्तप्रभः शुक्लरकरसः स्वयं नु मदनो &c. Vik. I. 8. ससुसुकतया—may also be taken with रति; a longing on the part of Rati for a companion when Kāma was not with her. शालभञ्जिका—a doll. नारीविशेषं विरचय—The writer had undoubtedly Śāk. II. 9 (चित्रे निवेश्य परिकल्पितसत्त्वयोगा &c.) before his mind's eye. The present passage is an amplification of the passage at p. 3 which the student should compare with this. The various parts of a woman's body forming the paraphernalia of Cupid are here described by a reverse process as forming those parts. लीलालस—graceful and stately (अलस *lit.* slow) gait due to sportiveness. लीलामन्दिर—A sportive bower (with two plantain-trees placed in front on either side and forming a gateway). लालित्य—Softness and grace. जैत्रयथ—By means of the skill displayed in fashioning (the wheels of) his victorious car. *Cf.* वृत्तानुपूर्वे च न चातिदीर्घजङ्घे शुभे हृष्टवस्तदीये । Kum. I. 35. घन—Massive. किञ्चिद्विकसत्...कोटरानुवृत्त्या—By imitating the cavity of the lotus-bud a little blown and forming his sportive ear-ornament. परिपाट्या—In the manner of a flight of steps; परिपाटी is a continuous line, a regular succession. *Cf.* मध्येन सा वेदिविलग्नमध्या वलित्रयं चारु बभार बाला । आ-रोहणार्थं नवयौवनेन कामस्य सोपानमिव प्रयुक्तम् ॥ Kum. I. 39. पूर्णकलश—'Two gold (or sometimes silver) jars are placed at the door of a *Līlāmandira* as a mark of auspiciousness.

अभिख्या—Beauty. *Cf.* Ragh. I. 46. प्रसिद्धिर्बीकृतं—The *bimba* fruit was a standard of comparison before the creation of Her lower lip; now it became an imitation. The meaning is that her lip surpassed the *bimba* in redness. अमरुतिका—Kālidāsa also speaks of the cuckoo as a messenger of Kāma. *Cf.* स्यजत मानमलं बत विप्रैर्न पुनरेति गतं चतुरं वयः । परभृताभिरितीव निवेदिते स्मरमते रमते स्म बभूजनः ॥ Ragh. IX. 47. जयजयज—With

the *makara* proudly displayed on the flag. प्रथमसुहृद्—his dearest friend.

P. 45. लीलामयूरः—वर्हभङ्गि the wave-like arrangement of feathers, i. e. the well-arranged plumage. This shows that her tresses were decked with flowers. Poets compare the tresses of a woman, decked with wreaths of flowers of various colours, with the plumage of a peacock. Cf. सुदुपवनविभिन्नो मरिचयाया विनाशाद्धनरुचिरकलापो निःसपत्नोऽस्य जातः । Vik. IV. 10. संमित-mixed. समस्त...कर्पूर-परागेण—Her body (skin) was first washed with sandal-juice mixed with all kinds of floral juices and musk, and then polished with camphor-dust; i. e. her skin emitted a sweet smell and was of a complexion not perfectly white but white mellowed with yellow. स्वेन—by herself. She was then engaged in worshipping मदन. मदनावेशवती—Love having pervaded or thrilled through her body; or, being powerfully affected by love. क्रीडाविभ्रम्भात्—stands for विश्रम्भक्रीडायाः; free sport. कानि कानि—Various and indescribable (emotions). Cf. वर्पणे च परिभोगदर्शिनी पृष्ठतः प्रणयिनो निषेदुषः । प्रेक्ष्य बिम्बमुपबिम्बमात्मनः कानि कानि न चकार लज्जया ॥ Kum. VIII. 11. पुष्पाक्षरन्वायेन—quite accidentally. Lit. 'according to the maxim of the wood-borer tracing out a letter.' The maxim takes its rise from the fact that a certain insect (*ghuṇa*) sometimes makes an incision in wood or a leaf of a book which resembles a letter, but which is quite fortuitous. Hence पुष्पाक्षर means 'any fortuitous or chance occurrence.' Cf. Śiś. III. 58. एवंविधः—एवंविधानां, एवंविधं वा निर्माणं तत्र निपुणः. रेचित—Bent, knit. Cf. अरेचितभूचतुरैः कटाक्षैः Kum. III. 5. अपाङ्गभीक्षितैः—side-glances. कुरङ्गस्य &c.—whose beauty captivated her as the net captures the deer. आनायमान is a pres. part. from the denom. from आनाय (a net); 'acting like a net.' The word आनाय is derived from आ + नी + घञ् by a special Sūtra (III. 2. 124) of Pāṇini, जालमानायः । आनीयन्ते मत्स्यादयोऽनेनेत्यानायः । जालमिति किम् । आनायः । Śid.-Kav. हृत्पादितभावरसानां—The emotions and feelings of love produced in her. सामग्र्या—समग्रस्य भावः सामग्र्यं, by adding य (व्यञ्ज); सामग्री fem., the य being irregularly dropped before ई. The collection of all the necessities or implements necessary for a purpose. शरस्वायमाण— a denom. from शरस्य (शरवे हितं शरान् व्ययतीति वा); 'serving as a target for.' Love affected him also. भाग्यवतीनां—Because they have the opportunities

of gazing on his beauty. पुरंभी—पुरं (a family) धरतीति (a comp. of the पुरोदरादि class), a woman with husband and sons living. सीमन्तमौक्तिकी— is made to stand foremost or at the head of; *lit.*, 'is made the pearl on the parting-line of the hair (सीमन्त)' etc. This is a च्वि-formation; she was not formerly a सीमन्तमौक्तिक, but is made one on the birth of this son.

P. 46. असूययेव—Through envy, as it were; for she was looking at Rāja. who laughed with derision at his beauty. सान्त्वय—for he is मन्मथ (मतः of the mind or consciousness, मथः tormentor or destroyer). See com. भावविशेषैः—by observing their different feelings. उवन्त—an account. लोकसाधारण—conveying a general sense, or sense as generally understood. देवतासान्निध्यकरणः—Who commands the presence of a deity (देवतासां करणं यस्य); or, who causes a goddess to reveal herself to him, i. e. who is able to know things beyond the ken of senses through divine agency. अनुवदन्त्या—Mark the force of अनु. She merely recounts what passed in her mind. संकल्पज—Madana so called because love springs from the constant meditation about a person; 'संकल्पः कर्म मानसम् ।' तेन जायते इति । Cf. संकल्पयोनि Kum. III. 24. सस्तेन—excellent; goes with निचयेन. सापावसानसमये—At the time the curse (pronounced by the ascetic) is about to cease. The reference is explained further on; see p. 60. जातिस्मरस्व—power to remember one's species in a previous life (also the incidents thereof). The use of this power is a favourite device of our author, utilized for bringing about love-marriages. कालजनित—suggested by the occasion. विशेष-वृत्तक—indicative of particular circumstances. ज्ञान—recollection. कदम्ब—a collection. निद्राधीनमानस—with his mind in the power of (i. e. unconscious on account of) slumber. मण्डस्मित &c.—the orb of one of his cheeks blooming with a gentle smile.

P. 47. खण्ड— a collection; here, a bed (of lotuses); cf. कुमुदवनमपि श्रीमदम्बोजखण्ड Śiś. XI. 64. अनुष्ठानपरायणतया—being totally devoted to my ascetic practices (i. e. lost in contemplation). नैष्ठिक—निष्ठा मरणं तत्पर्यन्तं ब्रह्मचारी तिष्ठतीति; fr. निष्ठा+ठक्. A perpetual religious student who observes a vow of life-long celibacy and abstinence, while उपपञ्चर्षण signifies the opposite, i. e. a Brāhmaṇa, who, although observing celibacy during the period of his study, wishes to

become a गृहस्थ (married householder) in due course. करुणाकुटुम्बेताः—With his mind touched with pity. भ्रमोत्तया—on account of the efficaciousness or infallibility of. रसेन—रस love; cf. p. 13 line 3. अभिज्ञात—recollected. रागपल्लवित—lit. her mind putting forth the sprouts of love; swayed or affected by love संदेश—bidding. वाशिष्य—over-courtesy, gallantry; see Śāk. VI. 4. अकार्य—an improper act, a sinful or reprehensible deed. वृक्षवाटिका—(cf. Marathi वाडी) a garden; an avenue of trees. अन्तरितगार्ज—Cf. पौरव...आर्या गौतमीत एवागच्छति तद्विदपान्तरितो भव । Śāk. III. p. 82.

P. 48. राजहंस—(1) a royal swan; (2) name of Rājāvāhana's father. This is an unconscious reference, on the part of Avantisundarī, to Rāj.'s father. At the time of speaking she did not know who Rāj. was or to what family he belonged; the fortuitous double-meaning heightens the charm of the speech. Avanti. addresses the following two sentences apparently to a swan (—and her mother understands them as such—), but really to her lover. अकारण—suddenly, unseasonably. समुचितमिति—Because it is proper for me or behoves me to do so. मनोरम—(1) desire of the mind; (2) love. She means—'I invite you to see me again.' Cf. the similar words addressed by Śakuntalā to Dushyanta—लतावलय संतापहारक आमन्त्रये त्वां भूयोऽपि परिभोगाय Śāk. p. 83. This is called विप्रलम्भशृङ्गार. It is necessary for the development of love. मरालमिव &c.—The author should not have said 'this himself' but left it to the sense of his readers. परिवृत्त—This is a device followed by love-stricken maidens; cf. आसीद्विषुत्तवदना च विमोचयन्ती &c. Śāk. II. 13. बहुलपक्ष—The dark half of a month. क्षानक्षाना—extremely emaciated. रहस्यमन्दिर—the secret chamber. क्षालित—wetted with (to render them cooler). तल्प—a bed. हरिचन्दन &c.—Sanskrit poets usually mention these as the proper appliances for the palliation of love-torment. उशीर—A kind of plant (Mar. वाळा) the fragrant root of which has cooling properties. कल्पितानि—prepared for. शतिलोपचरण—application of the cooling remedies. किंकर्तव्यतामूढ—At a loss to know what to do. म्लपिताधरया—with her lower lip parched by. मलाङ्गी—a woman with stooping limbs. The epithet implies beauty in a woman. सगद्ग—In faltering accents. कुसुमायुधः (पञ्चबाणः)—used predicatively. To her his shafts are अयोमय (made of steel) and असंख्य; cf. with this passage Śāk. III. 3.

वाडवानल--The submarine fire. It is also called और्व being produced by the sage Ūrva; cf. the Śruti ऊर्वेण किल अयोनिज-पुत्रार्थिनोरुर्मयितः । तत्र ज्वालामयः पुरुषो जातस्तस्य च समुद्र आभार आसीत् । It is represented as a flame with a horse's head, and is also called Kākadhvaja from carrying a banner with a crow represented on it; तस्य समुद्राद्गच्छन्त्या ज्वालया जातवाष्पस्य तत्केतनतुल्यत्वात्तथात्वम्. It is supposed to be at the bottom of the sea and to consume a quantity of sea-water every day, thus keeping the sea within bounds; cf. तत्तस्तं क्रोडजं तात और्वोऽग्निं वरुणालये । उत्तसर्जं स वैवाप उपपुङ्क्ते महोदधौ ॥ २१ ॥ महोदयशिरो यत्त्वा यत्तद्वद्विदे विदुः ॥ २२ ॥ Mah.-Bhā. A'di. Adh. 196. For other particulars see our note on और्व Śāk. p. 64

P. 49. पारावारः--See p. 4. दोषाकर--The Moon. Mark the pun on and the propriety of the word--(1) the maker of the night (दोषा); (2) the mine (आकर) of crimes (दोष). निजसहोदर्याः--Because both the Moon and Lakshmi arose from the churned ocean. कमलं--i. e. पद्मं, the day-lotus which fades away at the rise of the moon. स्वल्पीभवति--is rarefied. निजवटि--The trunk of the parent tree. उत्पन्नगरल--virulent poison. संक्रलित--infected by. अगर्हकार--*Lit.* 'curing one of a disease,' a physician. The nasal (in अगर्ह) is retained by Pān. VI. 3. 70; see com. मवोज्ज्वरा...कोमलाङ्गी--mark the contrast. The fever of love raged fiercest and her delicate frame was too weak to bear it. स्मरणीयां गतिं नेष्यति--is a 'euphemistic way of saying मारयिष्यति (will kill). कुमारयोः--Ekaśeṣha Dvandva; see com. समं--equally towards both. तूणीराबमानमानसः--so many arrows were shot into his heart by Kāma that it looked like his quiver. Notice our author's fondness for Denom. pres. participles. अन्वेषणीया--To be sought. निदिलतटं--whose folded hands, graceful like the bud of a lotus, decked her spacious forehead. इतो निषीद--is probably suggested by स वासवेनासनसंनिष्ठमिति निषीदति विसृष्टसूनिः । &c. Kum. III. 2.

P. 50. वामनेनेव &c.--The student will remember the well-known line of Kālidāsa, 'प्रांशुलभ्ये फले लोभादुद्राहुरिव वामनः' Ragh. I. 3. सुभग--properly means 'fortunate,' hence, one indebted to fortune for beauty; hence, handsome, lovely. अभिलषति--supply त्वं, so that the following clause becomes an independent sentence. Or, better still, construe the whole clause त्वं चित्तं कुरु तथा सुदुलभं as an object of अभिलषति--'my heart desires that you should make your heart, too, tender like your body.' A third way, but not so good, is to

treat अभिलषति as an intransitive root; 'my mind has अभिलष (desire, i. e. love, for you).' तथा मुदुलं—'so tender' (as thy body is delicate). She hereby hints that his heart is hard. अस्मिन् क्लिप्तायां &c.—i. e. your skill has fostered this love. स्रग्जल—आ समन्तात् लवं जलद्वयं (particles of water) अस्मिन् (takes & draws); a basin at the root of a tree which by holding water in it brings nourishment to the tree. अस्मिन्—fasten to it. तद् refers to प्रवेश. संगमिन्मणि—We have an example as the root is used transitively; when used intransitively it is A'tm. Cf. समो गायुश्छिन्नाम् । Pāṇ. I. 3. 29; अर्ककणमणिभिः । Śiḍ.—Kau. शिरीषकुसुमम्—The Śirīṣha flower is frequently referred to by Sanskrit poets as a standard of delicacy; cf. शिरीषकुसुममिह लोकुमार्यं बहू Kum. I. 41; Naish. VIII. 24, &c. निरहर्षनिहास—To dispel his longing or the pangs of separation. चक्रेरक्षेत्रम्—For ladies' eyes being compared with those of the *chakora* bird, cf. Ragh. VI. 59, VII. 25 &c.

P. 51. प्रत्यक्षमगारप्रस्थानं—The place where she had worshipped the image of the God of love. विहीनमेतत्—'The root does, i. e. memories or mementoes, of the occurrences caused at the time' &c. हेम is what is used by one and then abandoned, marked with signs of its having been used. अर्क्षन्—Those who whisper something into the ear, informers, the idea being that cuckoos and other birds inform humans by their cooings &c. as to who are likely to be his object. कर्षेत् is an *abst* comp., according to स्तम्भकर्षो रजिज्जोः । Śiḍ. III. 2. 15, and has the sense of सूचक (a secret informer), by who Vārt. इति सूचकयोरिति वक्तव्यम् । किर—brought in simply for alliteration; the parrot is not generally mentioned in Sanskrit literature in connexion with love-matters, although the *chakri* is so mentioned.

सुखमिदमिदमनः—Glad in thin and garlanded raiment. सुखेव—sumptuous apparel, beautiful or splendid dress. अभ्रमन्—Throbbing, waving. ऐन्द्रमन्त्रिणः—magic. इन्द्रजाल (magic) is explained as इन्द्रस्य ऐन्द्रमन्त्रेण जालं जायेत जालं यव; ऐन्द्र. is one who practises इन्द्रजाल. कौशले—adept or versed in. नीलकवि—land of pleasure. निजकार्यकरण—able to be serviceable to them. अस्माकम्पुत्रसखा—Cf. संवत्सराभाषणपूर्ववाहुः Ragh. II. 58, which the author had probably before his mind's eye; cf. also Pt. II. sl. 47, IV. sl. 101.

P. 52. रागातिरेक—Intense love. सततसंयोगविधि—attainment of constant enjoyment. मोहवद्—confounding, stupefying

अनिमित्त—causeless, disinterested. कृत्रिमक्रिया—artificial acts, i. e. jugglery-feats, magic. विप्रलम्भ—deception, trickery. कृत्रिमप्रेम—counterfeit or unreal love. Or the expression might mean 'who knew the tenderness born of love, caused by separation.' This is better, as remarked by Mr. Agashe, as it would show that Vid. could realize the feelings of Rājavāhana. But in this case we have to take कृत्रिम in the somewhat unusual sense of कृत. रसभाव &c.—well-versed in the mode (way of action) and progress of sentiments and feelings; i. e. who knew how to rouse the emotion and stir the feelings of his spectators. निजवृत्तान्त—his profession. समुत्सुकावरोध—The ladies of the harem eager to behold the spectacle. कक्षान्तर—another apartment. It might also mean 'an inner apartment,' if we explain the comp. as कक्षया अन्तरम्. बाधेषु नदत्तु—As the roll of the drums swelled.

P. 53. समधिकराग—Increased curiosity. पिच्छिकाभ्रमणेषु—The whirls of his magic bundle of peacock's feathers which is a stock article in a magician's equipment. It is believed to possess the special effect of creating illusion in the minds of the spectators, when wielded by a conjuror. Bühler adopts the reading पिच्छिका भ्रमणेषु (two words) from Tārānātha's ed. And he translates—"And while he together with his attendants was violently (परिवृद्धं adv.) whirling brushes of peacock's feathers in circles." But this reading is not good. पिच्छिका is here Acc. pl.; but a conjuror waves one bundle only, and that too himself. Again, परिवृद्धं is to be taken as an adverb, and twisted so as to yield the sense of 'violently.' Mr. Agashe quotes the following gloss on the word पिच्छिका occurring in verses 48 of the Mallikā-Māruta, which will be found interesting:—
अस्याश्वेन्द्रजालिकरे क्षिप्यमाणायः प्रेक्षकपनःप्रत्योभक्त्यं मन्त्रशास्त्रे प्रसिद्धम् । यथोक्तं मन्त्रखण्डे इन्द्रजालेषु श्रीनिरयनाथपादेः—सासुद्रतोय-
मादाय महाभाण्डे विनिक्षिपेत् । खनेत्तन्मिमस्ये तु मासमेकं सुरक्षितम् ॥
तदुद्धृत्य विधानेन कज्जलेन तु पेषयेत् । अङ्गुलिस्त्रेहमिश्रं तु उष्णूलिकरजोयुतम् ॥
कृत्वा तु गुल्फिका दिग्वा निक्षिपेत्ता नवं जले । बहिर्पिच्छेन संस्पृश्यल्लो-
लयेत्तु महानिले ॥ महाध्वनि समायुक्तो बह्वानलसंयुतः । दृश्यते ध्रुवनं व्याप्य
महावारिनिधिः क्षणात् ॥ रत्नराजिनीश—lighting or illumining the expanse of the palace with the array of their gems. नीराजन n. (०ता fem.) lit. means 'waving light before an idol by way of worship.' अहिपत्नी—huge serpents. नरसिंहस्य—The gen. is कर्तरि; 'by Narasimha.'

हिरण्यकशिपु—Son of Kāśyapa and Diti, and a celebrated demon-king. By virtue of a boon from Brahmā he became so powerful that he usurped the sovereignty of Indra and oppressed the three worlds. On account of his subjecting his son, Prabhāda, to unmerited cruelties for acknowledging Vishnu as the supreme deity, he was torn to pieces by that deity in the form of a man-lion. See Bhāg. P. VII. अभिनीत—having exhibited. महवाचस्पतिः—Another example of an ungrammatical comp. संभावन—Prospect of success in मोहजनक—stupefying. मायामानवाः—men conjured up by magic. यथारथे—in due order, just as they had appeared. पायचातुर्ध्व—The skilful use of. वाडव—a Brahmana.

P. 54. सहचरीवर—The best of her friends. चेटा—sweet acts of endearment. उपनयन्—creating or producing. रहः—in private. अनुलाप—her response. लोल—eager, earnestly desirous of. चतुर्दशभुवनः—The reference is to the Paurāṇic number of the *Bhuvanas*. Rājavāhana, in order to foster the feeling of love in her, entertained her with stories of heroes and heroines in the fourteen worlds, being mostly taken from the Purāṇas (the Mah.-Bhār. especially). This is according to the precept of Vātsyāyana—वर्धमानादुरागां च चान्वयाभिः कथाभिश्चतुर्दशारणीभिश्च रञ्जेयत् Kama-Sūtra III. 3. 17. The fourteen worlds are made up of the seven celestial regions (सूर्लोक, भुवर्लोक, स्वर्लोक, महर्लोक, जनर्लोक, तपोलोक, सरयलोक) and the seven nether regions (अतल, वितल, सुतल, रसातल, तलातल, महत्तल, पाताल).

विस्मयः—With her eyes dilated through wonder. चरितार्थ—has its mission fulfilled. श्रोत्रवृत्ति—The function of the ears.

P. 55. समोपह—Dispelling ignorance. प्रदीपः—a powerful lamp. प्रत्युपकृतवती—What return can I make for your favours? अमवसीदं—not yours; not your property. सरस्वतीमुखः—सरस्वत्या (Instr.) यन्मुखग्रहणं तेन &c. Sarasvatī is represented as a rival of Lakshmi and the two rarely as co-wives of a king; see Ragh. VI. 29. उच्छेद्यणीकृतः—already used by another. चुम्बयितुं—Pass. inf. of the Oau.; 'to cause it to be kissed' (by me). अम्बुजासनाः—Lakshmi is supposed to wait on a king who is considered a portion of Vishnu. She thus indirectly praises Rāj. for being the common abode of Sarasvatī and Lakshmi. गुरुपयोधरमण्डल—This is paronomastic; (1) the orbs of her large breasts; (2) a large train of clouds.

मोदकमाली—Kandali (Marathi कर्दळ) has small flowers of red colour; it has leaves similar to but very much smaller than those of Kadali, or the plaintain-tree. Kālidāsa too compares a woman's large eye to the leaf of the *Kandali* flower; cf. Vik. IV. 5. कहराग &c.—(1) Adorned i. e. beaming with deep love; (2) tinged i. e. developed with deep colour. **चहिवहिवली**—The plumage of a peacock. **कुसुमचन्द्रक**—in which the flowers interwoven looked like the eyes in a pea-cock's tail. **झर**—variegated. **मधुकर** &c.—Thickly beset with a cluster of bees; or 'hanging disorderly like a row of bees', i. e. dishevelled and dark (मधुकरकुलवद् व्याकुलेन), if it be objected that as she was in a secluded room bees could not have been actually attracted by the flowers in her braid **सुसुरवरण**—(1) augmented with the stream of its spreading reddish lustre; (2) rough with its filaments resembling the throbbing rays of the morning sun. **अग्रतपि**—his ruby-like lowerlip. **भयिरे**—impatiently, passionately. **सुसुरित**—enkindled, excited. **त्रिकोपचार**—highly pleasing or graceful (शीकर) on account of the various means at hand (or, modes of enjoyment).

P. 56. **विसगुण**—A string of lotus-fibres. **मालपाद**—a swan, so called because it possesses webbed feet. **कमलमूढ** &c.—as if seized (embraced) by the moon with the strings of rays, mistaking them (his feet) for lotuses. **उपगूढ**—bound or tied together. **उपलब्ध**—on perceiving it. **विह्वला**—agitated; or, beside herself with excessive fear or fright. **अग्निपरीतमिव**—i. e. their fright was as great as when a house is on fire **उपहत**—possessed by. **अज्ञिकल्पमात्र** &c.—Not knowing how to act then and in the future. Cf. तदावायतिसंगुदमानिहतेति वाच्यताम् । साधु लोकद्वयमाहि विद्वान्कर्म समाचरेत् ॥ Kām. N. X. 25. **अगण्यमान**—not caring for or forgetting the condition to keep the secret intact. **विप्रविचमान**—Throwing or dashing against. **आकुलीकृत**—became excited, was thrown into commotion. **तुमुले समये**—At this time of confusion. **अन्तर्वेशिकाः पुरुषाः**—The guards of the female apartments; **अन्तर्देशः अन्तर्द्वारं तत्र नियुक्ताः पुरुषाः**. **अनुभाव**—majesty, effulgence; see Ragh. I. 27. **निशाम्योत्पन्न**—having closely eyed him and recognized him. Distinguish **निशाम्य** from **निशम्य** which means 'having heard'; cf. व्यशामयं *infra*, p. 65. **अत्यन्निविष्ट**—greatly puffed up or inflated with.

P. 57. **आवर्जित**—won over. **आरोपित**—To whom is vainly attributed the prowess of a deity, which is, however, futile.

by the silly citizens won over by his skill in the various means of deceiving them. कपटधर्मकञ्चुकः—a religious hypocrite (*lit.* wearing a cloak of false religionness). *Cf.* क इदानीमन्यो धर्मकञ्चुकप्रवेशिनः लृणच्छब्दवृत्तयोपमस्य त्वानुकृतिं प्रतिपश्यते । Śāk. V. p. 132. चपलः—A mischief-monger. ब्राह्मणशूद्रः—the despicable Brāhmaṇa. Although Rāj. was really a Kshatriya, Chandra-*varma* knew him to be a Brāh. only as he lived under that designation in Avanti. पुनश्चकार—For the Acc. case with the derivatives from अनु+रञ्, see A. G. § 94, and *cf.* Śāk. VI. 19. शूलावतंसित—‘exalted to the dignity of the sharp-pointed stake’ (*lit.* placed like an अवतंस on the stake, impaled). कुलपांसरी—disgracing or defiling the family. निर्भर्त्सयन्—used for निर्भर्त्सयमानः (A’*lmo.*). दुषित—disfigured, *feroc.* रेहाम्बुजः—a Madhyamapad. Comp. See Com. सर्वोत्कर्षातिशयि.—‘The culminating point of,’ i. e. who possessed in the highest degree all the manly virtues. सहिष्णुनैकप्रतिस्क्रिया—for which submission was the only remedy. स्मर नयति &c.—स्म governs the Gen. case. See com., and Pāp. II. 3. 52. वासू—a young woman; *cf.* Mricch. I. 18, 41. विदितः—Separate विदितवाणी + अतः; ‘pained or distressed on hearing the account.’ आकारपश्यन्—who were attracted solely by his handsome form. अस्वयंरिदधानीं—Threatening to put an end to their lives. As they were in the palace they at once knew of Chand.’s evil intention and thus prevented him from carrying it out immediately. अप्रमुखवात्—They not being the governing bodies. सन्दिश्य—informing him by a messenger. सर्वस्वहरणं—having confiscated all his effects or property. कुरुष्व दासपञ्जर. निबद्धं—Chand. should rather have selected an iron cage; perhaps the author makes him select a wooden one in his anxiety that the prince should find it easy to break through it after his feet were unfettered.

P. 58. विलीन—Concealed. चूडामणि—as to the jewel dispelling hunger and thirst, see *supra* p. 28, l. 17. अङ्ग—Name of a country situated on the right bank of the Ganges. Its capital was Champā, also called Aṅgapurī. This town stood on the Ganges about 24 miles west of a rocky island, and is therefore considered the same as, or situated very near to, the modern Bhāgalpur. भवद्विषय—having caused a passage to be made in. व्रत—*a number of.* आपततां—Coming from all sides (आ). अदत्तपेक्षः—Not caring to wait for. साक्षाद्, वयुष्माद्—Note that one of these words is pleonastic;

'appearing visibly like pride in a bodily form (incarnate).' अक्षमापरितः—full of impatience or exasperation. प्रहरण—a blow or stroke. रक्षन्—armour. भिन्नमर्मा v. l.—is not good, as in that case he could not have been long alive. अतिमातृषः—transcending that of a mortal, superhuman. प्राणबल—vital force, innate strength. समारुखाताया—also named *Abalaratna*, 'the jewel among women.' अकल्प्यसंघः—whose intentions were not to be divined or comprehended. For this sense of कल्प ('to understand') cf. अकलितमहिमानः केतनं मङ्गलानां *Māl.-Mādh.* II. 9; अकलितमहिमानं क्षत्रियैरात्तचापैः *Venī.* V. 40. The reading अकल्प्य-संघः would also mean the same. अर्जितपदम्—computed. कृतकौतुकमङ्गले—when he had performed the ceremony of fastening the auspicious marriage-string. For the meaning of कौतुक see *Ragh.* VIII. 1, and *Māli.* thereon. एकपिङ्गचल—*Kailāsa*. एकपिङ्ग is an epithet of Kubera, who is so called because one of his eyes is yellow. The story is given in *Rām. Uttara.* 18. Kubera, when once on a visit to Śiva, gazed on Parvati with his left eye, owing to which it was burnt outright and the right one was turned yellow.

एषमङ्गु—*Lit.* deer-footed; swift-footed. जङ्घाकरिक—*a runner, a scouter.* जङ्घाः शलाघुवज्जराहतिर्गङ्गा सैन्यं नयः राजदेवी भयः आकरः श्लोकोऽयं जङ्घाकरा अन्त्यासीति जङ्घाकरिकः । उर (२२०) । एकपिङ्ग इतीत्यस्य उक्तिः वा । राजवत्—*The ruling monarch.* प्रतिलिखित—*a reply to the message.* कन्यान्तःपुरद्वारक—*The violator of the secret apartment.*

II. 58. जराविद्ध—*A double Bahuvrīhi.* 'Whose sense of self-respect or insult to one's self is rendered blunt by old age.' निवर्त्य—*Death with peculiar tortures, such as causing a man to be trampled under an elephant's feet, taking out his eyes &c.* Cf. तदा स बाणस्यहसकेन विशिञ्चयेन जराविद्धः *Mudrā.* II. p. 63. चारक—a prison. मातङ्गपति—*The lordly elephant.* उषितकल्पना—*proper decorations (ornaments and dress).* लीड्यक—a play-thing, i. e. allowing the elephant to treat him as a toy and so to crush him down. राजन्यक—a multitude of warriors. शरितगण्डः—with ichor flowing from its temples. तद्वद्वि०—*तत्* refers to *Rājavāhana*. अनुपहार्य—*full of, disposed to, favour.* सोमरश्मिः—*Cf. Kād.* p. 317, where it is mentioned that the *Apsarasas* had fourteen families, one of which was born from the rays of the moon.

P. 60. **सुग्ध**—Foolish. The swan mistook her mouth for a lotus and so pursued it; cf. the similar pursuit of Śakuntalā by a bee, at *Īśāk.* p. 25. **मन्त्रोदक**—the name of the lake. **द्वलित**—making his head doubly hoary by &c. **कोऽपि**—अपि is used आकीर्ति; ‘he pronounced upon me an unjust curse.’ **लोहजाति**—a metallic condition. **अनादचित्तव्या**—consciousness being suspended. **अपरिधीय**—my senses retaining their powers.

वेगवत्, मानसवेग—Two names probably taken from the *Kathās*. (no such names being found in the list of the kings of the Ikshvāku race). **विश्वयुक्तवैर प्रवर्तमाने**—when the hostilities commenced by his father (*Mānasavega*) were still proceeding. (*Loc. Abs. constr.*) Böhler, who explains *वेग* and *वेग* both as adjectives of *नरवधुदत्ते*, is not correct, since we learn from the *Kathās*, that it was *Mānasavega*, and not *Nara*, who had begun the war. (*‘अस्यासदृशं नाम विश्वयुक्तवैरिणः सत्यवेगवतः राज्ञः दुर्वा विद्याधरादपः । अति मानसवेगवत् राजा सुखेन लब्धः । न मयि वा-
स्तुतः तेन प्रोक्तं द्वयिना तव ।’* *Kathās. XIV. 1.* *सत्यवेगवते*—*Satavāhanadatta*, son of King *Vatsa*, is the hero of the *Kathās* (cf. *loc. cit.*) and also of the *Virātakathā* of *Upanadhyā* wherein his adventures and his elevation to the throne of the *Vidyādhara* are related. **समसूत्रयत्**—entered into an alliance with *सुहृत्*. *सु.* means ‘to unite’ cf. *संयुक्तं सत्यवैरवच्छि-
न्निः* *Naṣh. V. 69.* **स्यद्वयप्रपन्नचन्द्रिके**—An ‘eye’ shone brightly. **स्यद्वयप्रपन्न** is the *prop. p.* of the pass. of *सि* 1. *Harar*, so purely as to brighten. **नरोदयप्रियस्य**—The beloved of his heart (for he had not actually seen her). **अवधीयते**—not having control over his senses. **विश्वप्रदीप**—The sun with which all the denizens of heaven are endowed and by which they can make themselves invisible to others.

P. 61. **स्वहृत्पाशभ्यां**—with her head reclined on your lap. Or **अपाशय** may have the usual meaning of ‘support,’ ‘resting on your lap.’ **ऋतमार्गी**—With her body drooping on account of &c. The reading **क्रान्त** (for **सुप्त**) should have been preferred. **वाचा**—continuity, maintenance. **संबन्धानि**—connected with (the crea- tion, maintenance and destruction of the world). **प्रत्यानीयमान** &c.—‘In whom the tide of passion was caused to swell again.’ What is meant is this—When the prince found *Avan*, reclined helplessly on his lap, he tried to infuse new life into her and to stir up her passion by telling her tales about &c. This has nothing to do with the **चतुर्दशमुषनवतान्त** mentioned at the

२ दोस — If your Highness does not find fault with this arrange-
ment, I shall be obliged to you to let me know. ३ दोस —
I shall be obliged to you to let me know. ४ दोस —

[illegible]

1. *divine*—Latin, the word entered French through Italian and
 came to the RAE. (p. 225, marginalia). *divine*—
 French, *divin*—divine sight, the power to know things
 beyond the perception of the senses.

३. *Lit.* सुखं वा—wishing to see her; *Lit.* near her
सुखं वा—*wisham*-शब्दः is the same as वा, in
अथवा—*or*; *therefore शब्दः*. *Cf.* *Sanskrit*, *sukha* =
pleasure and योग्यमालोचनम्—*with* a cold look;
cf. *पूर्व*: looking dejected. अनिष्ठः—*that* a guest. अतिथिः
is properly one who always travels; fr. *आ + तिथि + इत्* (for
the Unali aff. इत्); then it means one who does not stay
at a place for more than a day; cf. *अनिष्टा विप्रविधिर्माहृता*
यन्मते अनिष्ठः इति वियते स्थानस्यातिथिरस्त्विति : *Mān.* III. 107.
Or न वियते द्वितीया तिथिरित्येव उपनिषद्. आ—wishing to
leave your honour's whereabouts. यन्तस्तथागीया—*Lit.* she
who held the place of the ornament of the Āṅga-capital.
The *v* of the prepositions अव् and अपि may optionally be
dropped. See com. स्थानाय हिता स्यानीया; fr. स्थान+ईय (छ).
दारुणकृति—*Lit.* a woman of the multitude (*वार*). or दारुणभ्या
प्राप्तिः a woman that can be had for a day; a harlot. तारकित—
तारकाः अस्य संजाताः studded with stars; hence, chequered with.
कीर्णादिस्थण्डरा—her long dishevelled tresses sweeping the
ground. सानुकूलैश्च—अनुकोलेन सहितं यथा स्वात्मानम्. This may mean
(1) with feelings of pity; or (2) full of cries of censure
or abuses. अधिविल्लक्षपातं—close upon her heels. भार्ति—
distress. अभोजन—not destined to enjoy. स्वेषसीय—happiness,
स्व आगामि वसीयोञ्ज; fr. स्वः + वसीयन्, compar. of वसु, अब being added
at the end of the comp. by स्वसौ वसीयः श्रेयसाः । Pāṇ. V. 4. 80.

पशुशब्दः प्रशस्तवाची तत ईष्युनि वंसीयः । श्वःशब्द उत्तरपदार्थप्रशंसा-
नाशीर्विषयतामाह । मयूरभ्यंसकादिस्वास्तमासः । Sid.-Kau. आर्ति-भु०—
renowned for their being the asylum of the afflicted. अम्युपपत्ति
properly means अनुग्रह, favouring a person; cf. अईष्यभ्युपपत्त्या
जीवितमस्या अवलम्बितुम् Śāk. III. p. 78. वित्त—famous or known for.
For this sense cf. तेन वित्तश्रुचुपचणपौ Pāp. V. 2. 26. पलितशार०—
First touching the ground with her braided hair interspersed
(lit. variegated) with grey, and then rising up.

P. 66. अस्या मे शेषं &c.—The Oom. seems to interpret
the line as—'Revered Sir, this (my daughter) here,
your slave, informs you of my fault.' But it seems better
to take दासी as referring to the speaker herself. 'This your
slave (the mother, and not the daughter) will tell you the
fault she (my daughter) attributes to me.' In this case
it will be better to read अस्या for अस्याः. स्वाधिकाराः—making
her perform the duties of her legitimate profession. स्वाधिकार
appears naturally to refer to the speaker (the mother), but
then we should expect अनुष्ठानं instead of the causal form
अनुष्ठापनम्. अधिकार—the sole privilege or proper office of.
अङ्गक्रिया—cultivation (improvement of the colour &c.)
of the body by besmearing it with fragrant cosmetics or
rubbing it with oil boiled with turmeric powder. ०संस्पर्धनेन—
'helping the development of,' this qualifies आहारेण. दोषाग्निः—
maintaining an equilibrium between the (three) humours,
(see Oom.), the gastric fire and the vital fluids. The seven
Dhātus are वसासृग्मांसमेदोस्थिमज्जाशुक्राणि धातवः । सप्तैव &c.
मितेनाहारेण—with proper viands (lit. with measured food)
उत्सवोत्तरः—characterized by, mostly consisting of; hence,
attended with. Cf. उत्सवोत्तरा पुरी infra, p. 203. अभ्यापनं
&c.—training her in the erotic science in all its branches.
नाट्य—pantomimic art, acting. चित्र—painting. आस्वाद्य—
confectionery, culinary art. गन्ध—preparing perfumes. पुष्प—
bouquets and garlands. वचनकौशल—Skill in expression.
सम्बन्धिनश्च—training them thoroughly in. शब्द—Grammar.
हेतु—logic. समन्त्र—astrology. वार्ता— a general acquaintance
with. आजीवज्ञान—The art of earning a livelihood. क्रीडाकौशल
—excelling in sportive graces or frolic. सजीवनिर्जवाद्य—in
games of chance and strife (such as cock-fights, playing
with dice &c.); see Oom. अभ्यन्तरीकरण—giving a proper
insight into. अभ्यन्तरकौशल—See oom. वैशालिक—friendly.
प्रयोगवद्वय—practical knowledge. आहरप्रसाधिता—decorated with

great care. स्फीत—attended by servants gorgeously dressed. प्रसङ्गवती—to be required on an occasion. माह्यवाचः—experts (lit. whose instructions must be followed).

P. 67. विदुषुखेषु—This simply means 'in different places.' विरूपवित्तकैः—professors of the different arts. कर्तान्तिक—palmists, astrologers. 'Loudly proclaiming her possession of auspicious signs by means of' &c. (to attract people). पीडमर्ष, विट—parasites, gay companions. विदुषक—the jester. मिथुकी—Buddhist or Jain nuns, who are frequently represented in Sanskrit dramas as assisting in love-affairs. Cf. *infra*, p. 85, ll. 16, 17; and the part played in this connexion by Kausiki in the *Mālav.* and by Kāmandaki in the *Māl.-Mādh.* समवाय—company, society. माधुर्य—affability or amiableness. प्रभूतसम्प्रेत कुत्सेन—receiving a heavy price. सजाव—her blandishments or coquetry. वयः—prime of youth. अर्पणशक्ति—His power of wealth, i. e. to give money; or, wealth and strength. शीघ्र—honesty (i. e. one who would keep his word). अधिकगुणय—possessing superior qualities. बहुव्यपदेशेन—giving out that he has given much. गान्धर्वसमागमेन—Here गान्धर्व means गान्धर्वविवाह, which is one of the eight forms of marriage mentioned by Manu, depending upon the mutual love of the two parties. Cf. उच्छ्रयाऽन्योन्यसंयोगः कन्यायाश्च वरस्य च । गान्धर्वः स तु विज्ञेयः । Manu. III. 32. 'By means of, i. e. under the pretence that, a *Gandhara* marriage was contracted.' अलामे &c.—When the desired money is not obtained (by the means suggested in the last sentence). कामस्वीकृते—won over by friendship. अधिकरण—the court (the local Panchāyat). Cf. Bhāṣaṇā quoted in the com. साधनम्—gaining one's object. दुहित्रा एकचरिणीवत् &c.—making the daughter remain faithful to him. नित्यनैमित्तिक &c.—getting by various artifices what remains of the wealth of lovers (मय्य—loved persons), after it has been expended by daily, occasional, and love-gifts. लुब्धप्रायेण—may also mean 'almost a miser.' But लुब्ध in the next clause does not mean avaricious, as such a man can have no दानशक्ति. विगृह्यासनं—to reject him (असनं) after picking a quarrel with him; if we separate विगृह्य आसनं, then the meaning is 'waiting, patiently remaining aloof from him till he comes to terms.' प्रतिहस्तिन्—according to the Com. this means 'the lover of a neighbouring courtesan.' It may, however, mean 'a deputy.' संबुभञ्जय—inciting, i. e. stirring or calling into activity the

liberality &c. वाकसंतभय—sarcastic remarks. लोकोपकीशन—taunting in the hearing of others, circulating evil reports among the people. निरोधन—withholding. अन्वभिद्योग—by accepting another lover. This may also mean 'by getting him accused by others.'

P. 68. अपवाहन—discarding. अनिन्द्य—unobjectionable. इव—wealthy people. इत्येः—*v. l.* अन्यैः would perhaps be a better reading. As the reading stands, however, take अनुवद्धार्यानर्थः as one word. 'Give due consideration to all doubts about the gain or loss to follow.' सज्जता—attendance upon. सङ्ग—irrevocable or permanent attachment. She means that a harlot must show that she loves her lover, but must not be solely attached to him. मातृका—maternal grandmother. विहित—prescribed by. स्वनेव &c.—indulging her passion at her own expense. अर्थयोग्य—capable of giving wealth. प्रत्यावृत्ताणया—repulsing. अहार्य-निश्चया—If she proves firm of resolve; if her resolution cannot be shaken. Cf. Kum. V. 8. अनशनेन संस्थास्यते—will starve themselves to death. दुःखाकरः—दुःखाकरोतीति; see com. Or दुःखस्याकरः the mine of, full of. अपवर्ग—final beatitude. प्रकृष्टज्ञान—knowledge of the highest, i. e. Brahman; or knowledge of the superior order, i. e. Brahmayidya. कुलधर्मानुष्ठायिन्—one who, while remaining in the house, discharges the duties proper for the family. हिरण्यरेतस्—fire. उद्वन्मायत—Imperf. of the Denom. from उन्मनस् (उन्मनायते becomes agitated or uneasy at heart). व्यसनः—hardships of.

P. 69. धौतोद्गमनीय—A couple of freshly-washed garments. उद्गमनीय itself means 'a pair of washed garments;' but, as the word धौत is used, here it should be taken to mean 'a pair of garments,' by the Paribhāṣhā विशिष्टवाचकानां पदानां सति पृथग्विशेषणे विशेष्यमात्रपरत्वम्. शरीरसंस्कार—her toilet, personal decoration. कुसुमो—gathering flowers and collecting them into a heap. उच्चय—plucking flowers from the trees; अवचय—gathering those dropped on the ground; this is according to Bhṛṣhana. According to Pāṇini (हस्तादाने चेरत्तये), when flowers are plucked by the hand, i. e. are within reach, 'चय' is the form used except when theft is meant. So अवचय ought to mean 'the collection of flowers out of reach knocked down by means of a stick' or so; हस्तादाने इत्यनेन प्रकृतचित्तिरादेयस्य लक्ष्यते । पुष्पप्रचयः । हस्तादाने किम् । कुशाग्र-स्थितानां पुष्पाणां यद्यथा प्रचयं करोति । Sid.—Kau. But writers do not seem to observe such rigid distinctions. नैकः—न एकं विकल्पा येषां, of different sorts, or differently arranged. कामशासन—

Siva. त्रिवर्गः—The three objects of human pursuit, viz. Dharma, Artha and Kāma. अनुकूलैः—carried on in accordance with her ability. रक्त—affected by passion. मणयति—matches with. Dharma ought to be regarded as of supreme importance; Artha and Kāma must be subordinate to it; i. e., the latter two must be secured in such a way as not to violate the principles of the first. क्रेनोक्षेन—in what degree. लज्जया—लज्जया मन्थरं यथा स्यात् यथा in a manner slow on account of bashfulness. इतः जनात्—‘from a person like myself.’ This must be read with a Kōśa (a change or modulation of voice so as to indicate a question). बलवत्—their respective strength or weakness, i. e. superiority or inferiority; their being of greater or less importance. भूतस्वप्तिरेव—for धर्म is the root of all. Unless founded on Dharma, Artha and Kāma cannot have lasting existence. Cf. त्रिवर्गस्य धर्ममूलो नरेन्द्र राज्यं चेदं धर्ममूलं वदन्ति। Mah.—Bhār. सदनपेक्षः—अविद्यमाना अपेक्षा यस्यासी अनपेक्षः, तथैः अनपेक्षस्तदनपेक्षा; irrespective of the other two; not standing in need of the support of the other two. धर्मः—here धर्म is used in the sense of निवृत्तिलक्षण or that which leads to the attainment of Moksha, and for which contemplation is necessary. आत्मसमाधानं—आत्मसमाधानं concentration of the mind एव आत्मसमाधानमात्रं तेन साध्यः. आत्मसमाधानं may also mean a ‘a composed or serene state of the soul.’ नास्माद्यस्तैः—does not much depend on (external agents). सत्त्वर्कज्ञानं—knowledge of the reality, which according to the Vedānta consists in realizing the identity of the universal and the individual souls. उपरुहित—supported.

P. 70. धर्म-धर्म—is affected by or interfered with. परितप्तमार्गः—counteracted, recovered. निर्वृत्ति—eradicating. तथा हि—Now she shows how Dharma, though a little affected by Kāma, finally gained its ascendancy over the other two.

पितामहस्य तिलो—पितामह is *Brahmā*. It is difficult to see to what account Dandin refers here. The story of *Tilottamā* is given in *Mahā. A'dip.* 231. The gods, oppressed by the demons *Sunda* and *Upasunda*, approached *Brahmā* for redress. He commanded *Viśvakarman* to create a matchless beauty that would bring about the destruction of the demons. This was *तिलोत्तमा*. As she started on her mission, she went round the gods, when she appeared so fascinating that all the hosts of gods, *Śiva* and *Indra* included, and sages, remained gazing upon her, except *Brahmā*. Cf. तिलं तिलं इमान्नीयं त्वानां पद्मिनीमिता। तिलोत्तमेति तत्तया नाम दत्तं पितामहे कुर्वन्त्यां सुलभां तस्य नन्दनं तस्यमपि तिलोत्तमम्।

स्थाणुश्च भगवान् वेयेण तु परिष्कृतो ॥ &c. So this could not have been the story referred to by our author. भवानीपते:—"It is said that S'iva once visited a forest in the form of a religious mendicant, and the wives of the Rishis residing there fell in love with his great beauty, which the Rishis, perceiving, resented; in order, therefore, to overpower him, they first dug a pit, and by magical arts caused a tiger to rush out of it, whom he slew, and taking his skin wore it as a garment."—Dowson.

पद्मनाभस्व—i. e. Krishna, the son of Vasudeva and Devaki, and considered as the eighth incarnation of Vishnu. He had sixteen thousand wives. See Bhāg.—P. X. 59. 33; 69. 8, 44.

प्रजापते: स्वदुहितरि—i. e. सरस्वत्या; she is identical with संध्या; cf. गायत्री नाम पूर्वाह्णे सावित्री मध्यमे दिने । सरस्वती च सायाह्ने तेषां संध्या त्रिधा स्मृता ॥ The story is thus related—Brahmā saw his daughter, Samdhyā, of exquisite beauty, and being incestuously disposed towards her, tried to approach her, Ashamed of her father's conduct she became a doe; upon this Brahmā also became a male deer and followed her. Śiva, seeing this, shot an arrow at him, whereupon Brahmā, shorn of his head, stood in the sky in the form of the constellation Mṛigasīras or Orion, while the arrow of S'iva remained as the constellation A'rdrā. Cf. Mahimnastotra sl. 22; cf. also Kalikā—P.—ब्रह्माऽपि तनयां संध्यां दृष्ट्वा पूर्वमथात्मनः । कामायाशु मनश्चक्रे त्यक्त्वा बुद्धिं हृतेति वै ॥ तस्याश्च चलितं चित्तं कामबाणविलोडितम् । ऋषीणां पश्यतां तेषां मानसान् महात्मनाम् ॥ &c. See our note on Kum. IV. 41. Samdhyā or evening twilight is the daughter of Brahmā. Kumārila-bhaṭṭa explains away the fable by saying that Brahmā is the Sun, while संध्या is his daughter Aruṇa (the Dawn): प्रजापति-स्तावत्प्रजापालनाधिकारादादित्य एव उच्यते । स चारुणीदयवेकायामुपस्यु-दयस्त्रयमेति । सा तदागमनविषोपजायते इति तदुहितृत्वेन व्यपदिश्यते । तस्यां चारुणकिरणाख्यबीजनिक्षेपास्त्रीप्ररुषसंभोगवदुपचारः इति ।

अहल्याजारता—According to the Purāṇas Indra seduced Ahalyā, the wife of Gautama. One version of the Rāmāyana represents that she knew the god, but being flattered by his condescension yielded to his desire; but another version states that the god assumed the form of her husband and entered the dwelling while Gautama had gone out for ablution, and so deceived her. According to another story, Indra secured the help of the Moon who assumed the form of a crow and crowed at midnight. This roused Gautama to his morning devotions,

when Indra went in and took his place. Gautama, when he knew of her seduction, cursed her to be a stone and remain invisible until she should be touched by the feet of Rāma the son of Daśaratha and be restored to her former shape. The Vedic version of the story, however, represents Indra as the sun and Ahalyā as the personification of the early morning. Kumārilaḥṭṭa explains the seduction by Indra's (the Sun's) gradually carrying away the shades of the night (अहल्या) एवं समस्ततेजाः परमेश्वरत्वनिमित्त इन्द्रशब्दवाच्यः सविता एवाहनि लीयमानाया रात्रेरहल्याशब्दवाच्यायाः क्षयात्मकजरणहेतुत्वात् जीर्यत्यस्माद्वेन बोदितेनेति अहल्याकारः, न परस्त्रीव्यवहारात् । Tantravārttika.

ससाक्रस्व—The Moon or Soma performed the Rājāsya sacrifice, and became in consequence so arrogant and licentious that he carried off Tārā, the wife of Bṛhaspati, and refused to give her up either at the entreaties of her husband or at the command of Brahmā. A fight ensued, in which Soma had his body cut into two by Śiva's trident. At length Brahmā interposed, stopped the fight and compelled Soma to restore Tārā to her husband. The result of the intrigue was the birth of Budha, the progenitor of the lunar race. See Vishnu-P. IV. 6.

वडवालक्ष्मणम्—Samjñā (संज्ञा) the daughter of Viśvakarman and wife of Sūrya (the Sun), not being able to bear her husband's effulgence, gave him Ohhāyā (shade) for a handmaid and herself retired to the forest to devote herself to religion. While thus engaged and in the form of a mare, the Sun saw her and approached her in the form of a horse, the result of their union being the two Aśvins. According to another account, Samjñā, not getting permission from her husband to go to her father's house, created, by her superhuman power, a woman exactly like herself (who was as it were her shadow and therefore called छाया), and putting her in her own place went away. Ohhāyā bore to the Sun three children and lived quite happily with him, so that when Samjñā returned he refused to take her back. Thus repudiated and disappointed, she assumed the form of a mare and roamed over the earth. The Sun, however, on knowing the real state of things, sought his real wife whom he found in the form of a mare. He accordingly assumed the form of a horse and was united with her who bore him two sons, the Aśvinikumāras.

अनिल—Vāyu. केशरिक्तम्—This was Anjanā, the mother of Hanumat. She was the heavenly nymph Punjikasthalī born on earth owing to a curse. Once, as she was sitting on the summit of a mountain, assuming a human form of exquisite beauty, her garment was slightly displaced, and the god of wind, being enamoured of her, appeared before her in a visible form and expressed his desire for her. She accepted his suit on condition that her chastity should remain inviolate. This the god granted and blessed her with a son who was his equal in power, and who came to be called 'Hāruti' after him. उग्र—Son of Angiras and elder brother of Brihaspati and Samvarta. Brihaspati was father of Bharadvāja, by Mamatā, the wife of Utathya. While Mamatā was pregnant, Brihaspati approached her with a carnal desire. She protested, telling him that she was pregnant, but Brihaspati violated her. Even the child in the womb protested against such unnatural conduct, but Brihaspati getting angry cursed the child to enter permanent darkness. The child was therefore born blind and was called Dirghatamas.

सत्यकन्वा—Satyavati. The sage Parasara saw her as she was plying her father's boat across the river Yamunā when she was quite a girl, and became enamoured of her. She yielded to his wishes on condition that her virginity should not be violated and thus became the mother of Vyāsa. See Mahābh. A'dip. 64.

पराशरविराज—Of Vyāsa. आश्वत्थः—The wives of Vichitravīrya, Ambikā and Ambalīkā. As Vichitravīrya died childless, Satyavati called on Vyāsa to raise up issue to his half-brother; Dhritarāshtra, Pandu and Vidura were born as the result of the request. अत्रेः—Atri was a celebrated sage and author of many Vedic hymns. In the Svayambhava Manvantara, he appears as one of the ten Prajāpatīs. At the beginning of the present Manvantara he was born from the flames of Agni. Anasūya was his wife in both the lives. In the first she bore him three sons, Datta, Darvāsas and Soma. See Apte's Dic. कृष्ण—We do not know to what incident in Atri's life the author refers here.

आश्वरविप्रलम्भनानि—Lit. deceitful or evil practices worthy of demons; hence, unworthy acts. Or it may mean 'the deceivings of or deceits practised on the Asuras,' such as Vishnu's deceiving Bali in his Vāmanāvatāra or depriving the gods by a trick of their share of Amrita. धर्मपीडा &c.—do not affect

or constrain. दजः—(1) the quality of that name; (2) dust. उदीर्णः—With his passion inflamed or augmented. Cf. उदीर्ण-
राजपतिरोषकं जनेः &c. Śiś. I. 31. न धर्म उपरुच्यते—Their piety is
not affected or impaired. किंकरो &c.—what are their natures,
their attending circumstances or concomitants &c. He thus
indirectly asks her to explain these to him.

P. 71. वासुपाशः—Tending cattle. शीर्य—worthy objects;
cf. विषय पाशे स्यः । कामसु—By Kama she means शुद्धार which
has रति or love for its स्थायिमात्र, man and woman for its
substratum (आलम्बन), and favourable place, time, &c.
(अभिमतदेशकालादि) for its उद्दीपन or excitants. स्त्रीदुसौ—Note the
comp.; see com. बावद्—All that. परस्परविमर्द—close contact
with each other; hence, mutual satisfaction. स्मर्यमाणमधुरं—
of delightful recollection. अनुत्तम—supreme. उदीरितानि-
मानं—By अभिमान the Bhāṣya understands सार्थक्यबुद्धि, in
which one feels that one has obtained the object of existence.
But it seems better to take अभिमान to mean 'jealous anger,'
उदीरितः ejected, cast aside अभिमानः यस्मिन्. Cf. the meaning of
उद्धृत्य *infra* p. 72; also स्वजन मानमलं जत विमर्देन पुनरेति गतं चतुरं वयः ।
परयुगामिनिव निषेदिते स्मरमते रमते स्म वधूजनः ॥ Ragh. IX. 47.
विशिष्टस्थान—i. e. holy places. निवर्तिष्यताम्—It may be, through
the power of fate. बुद्धिमांश—mental infirmity. स्रुतं—To
a great degree, very much. मञ्जु—beautiful. दूयमानं—feeling
uneasy or uncomfortable.

P. 72. उदमिंहीत—'rose up'. Imperf. 3rd pers. sing. of
हा to go. परिचर्ष—retinue स्वार्थः &c.—You should mind
(return to) your holy task. उद्भ्राम्य—being greatly agitated
or bewildered. संघर्ष—a conflict or contest (for superiority).
आवर्जितवतीव—as if you have won the affection of or subdued.
वाच्यं—on condition that the vanquished should be the
servant of the other. कुतानुशयः—mortified, full of repent-
ance. शुन्धवद्—like one vacant-minded. रव्यक्तिं—gener-
ated or excited by her power.

P. 73. स्वर्धो—*scil.* Apahāravarman's object. तन्मनः—
The darkness of ignorance which once more fell off from
(i. e. left) his mind. The style here approaches Bāṇa's. राग—
mark the pun on राग which means (1) passion; (2) redness.
तत्कथा—i. e. the Muni's (Marloni's) tale. वैराग्याणि—वैराग्य
also has a double meaning—(1) the loss of राग or bright
colour (विगतो रागः येषां तानि विराग्याणि तेषां भावः वैराग्यं); and

(2) passionless state or disgust for worldly pleasures. अद्वयत्न—having slept after he had gone to bed. दावकल्पे—The reddish orb of the morning sun is compared to a wild fire on the summit of the rising mountain. अद्वयोरिति—i. e. surpassing in redness. अरुणाद्विधि—अरुणाः अर्विः यस्य of red rays; i. e. the morning red sun. उद्वलम्—The root च् with उद् is Âtm. when used transitively, not otherwise; see Pân. I. 3. 53. क्षपणकविहारः—a convent of Jaina mendicants. The Com. says सौगतावासस्य, but further on it is said to be a जेनायतन (p. 75, l. 2). असप्तहसमाधि—who had not yet taken to asceticism; for this sense of *Samādhi*, cf. अस्येतदन्यसमाधिमिरुत्वं देवानां Śāk. I. p. 31; Kum. V. 45. Or समाधि may mean 'abstract contemplation,' which is the last of the eight stages in the practice of Yoga. आधिक्षीण—reduced by mental worry or anxiety. भनभिरूप—ugly. कृपणवर्ण—miserable-looking. शिथिलितः—'with the dirt of the body loosened;' this shows that he was very dirty. क...क—shows the great disparity between the two.

P. 74. प्रसिद्धिः—I came to be known by the nickname of. कलागुणेः समृद्धः—accomplished, highly skilled in the different arts. पौरधूर्त—the rogues among the citizens. व्यतिकर—bandying reproachful words, mutual abusing. पुंस्त्वमूलं—The test of manliness. सुभगपताका—The banner of being fortunate (as being declared the more handsome of the two). Or सुभग may be taken in the sense of सौभाग्य (भावप्रधानो निर्देशः), which means 'the state of being loved by women.' स्वस्थापयन्—settled, determined. स्मरोन्मादहेतुः—The cause of inflaming her passion. अपाङ्गदाम—lit. a string, i. e. a succession of side-glances. The comparison of glances, cast by ladies having dark-blue eyes, to a garland of blue lotuses is by no means rare. Cf. अविरलनिव दामा पौण्डरीकेण नद्धः Māl.-Mādh. III. 16; मदयन्तिकामकरन्दयोः दलितनीलोत्पलदामसदृक्षाः कटाक्ष-विक्षेपाः । Ibid. IV. p. 86 &c. सुभगमन्येन—see com.; 'I who considered myself blessed.' By आत्ममाने स्वश्च । Pân. III. 2. 83, मन् takes स्वश्च or गिनि in the sense of 'one considering oneself as' (स्वकर्मके मनने वर्तमानान्मन्यतेः सुपि स्वश्च चात् गिनिः । पण्डितमात्मानं मन्यते पण्डितमन्यः पण्डितमानी । Sid.-Kau.) मल मल्लकशेषः—With a strip of cloth only remaining to me for covering the privities; i. e., reduced to utter penury.

P. 75. अपवाहितः—driven off, discarded. प्रपद्य लक्ष्यतां—having reached the state of being the target of; having become the laughing-stock of the people or the butt of public

ridicule. जैनमठानि—A convent of the Jainas proper (and not Buddhist mendicants who are also sometimes called Jainas, from जिन a name of Buddha). The Jainas are mainly divided into two classes, the Śvetāmbaras and the Digambaras ('who have the directions for their clothing,' i. e. who move about in a state of nudity). प्रकीर्णः—Because the Buddhist and Jaina mendicants are forbidden to attend to bodily comforts and so they do not much care to cleanse their bodies. प्रबल &c.—प्रबला केशलुञ्चनव्या यस्य. This *kes'aluñchana* (pulling out the hair) forms a part of the initiatory ceremony when a man becomes a Jaina Bhikṣu. It is common to both the sects; cf. लुञ्चिताः पिच्छिकाहस्ताः पाणिपात्रा दिगम्बराः । ऊर्ध्वाशिनीं ग्रहे दातुर्द्वितीयाः स्युर्जिनर्षयः ॥. See सर्वदर्शनसंग्रह, आर्हतदर्शन. नवग्रहः—Newly caught (and not broken in yet). बन्धना—restraint. द्विजातिः—here, a Vais'ya. पाखण्डः—The Jainas (as not recognizing the authority of the Vedas) are called पाखण्डि or heretics. विहित—established, laid down. अपवाद—blasphemy. म्रेत्य—after death. निरयः—निर्गतः अयात् (अयः शुभावहो विधिः) इति निरयः; hell. प्रत्याकलित—having realized to myself. दुर्नयः—deviation from the proper path. पिण्डी—the Aśoka tree. पर्याप्तं &c.—I give free vent to my tears.

P. 76. लुब्धसमुद्भूत—Abounding in misers and wealthy people, the miserly wealthy; construe पुं लुब्धसं प्रायमिति उपलभ्य. अर्थानां &c.—Wishing to restore them to their primitive natures by proving to them the transitoriness of property (which he would do by robbing the one class of what they had earned by unjust means and the other of what they coveted so fondly). अमूर्—this is faulty grammar; अमूर् stands for लुब्धसमुद्भूत, but it does not directly refer to them. कर्णीसुतः—*Lit.* the track first beaten by Kārṇīsuta; i. e. I resolved to take to the life of a robber. कर्णीसुत is Māladeva, also known as कलाङ्कुर (cf. कलाङ्कुरा इव विदितनगरमण्डनाः—Vāsa-datta of Subandhu) and मूलमद्र; he is regarded as the founder of the art of thieving. He is referred to by Śūdraka in his *Mṛich.* and by Bāṇa in his *Kād.*—कर्णीसुतकथेव संनिहित-विपुलाचला; see our note on this. He is thus described by Kṣhemendra in his *Kalāvīlāsa*—तत्रासूहमिस्तमस्तनायानिकाय-शतधर्तः । सकलकलानिलयानां धुर्यः श्रीमूलदेवाख्यः ॥ अक्षधूर्तः—जलेषु धूर्तः अक्षधूर्तः; those skilled at dice-throw. अक्षधूमि—is the chequered cloth on which the wooden pieces are placed. इत्थं—skill (in using the hand) got by practice; skill in

eogging dice and shifting a piece. कूटकर्माणि—tricks (to secure a favourable throw). संरम्भविचेष्टितानि—desperate acts. सभिक—समा इतमात्रपरेवनास्यास्तीति; i. e. समा + इक (ठन्) which is added to words of the ब्राह्मादि group. सभिक means 'the president of gamblers,' or the keeper of a gambling house. Transactions done with his knowledge or sanction were held to be legal. See Mrich p. 46 and our note on the word. प्रव्यवहारान्—transactions begun with the knowledge of. नव्ययत्न &c.—'Consisting chiefly in the employment of reasoning, force and boldness.' (Bühler). अङ्गीकरणार्थम्—In which the wagers or stakes could be enforced. बलिषु सान्त्वयानि &c.—To wheedle the strong and bully the weak. पक्षरचना—creation of partisans. वचाश्चानि &c.—proffering or holding forth all sorts of tempting advantages. उग्रं च अथक् च उच्चारय, lit. great and small, high and low. ग्लह—*a stake or bet.* प्रवेद—may mean 'different ways of,' or 'the breaking of.' व्रज्यसंविभाग—distributing the spoil किञ्चित्प्रवेदः—Who was somewhat careless in casting the dice; or, who made a blunder in moving a piece. अशिक्षितः—not well-trained; i. e. a novice in the art. व्यव्यवजन्तु—began to play with me. व्यतिषज्ज means 'to be mutually connected;' cf. for this sense व्यतिषजति पदार्थान्तरः कोऽपि हेतुः Uttar. VI. 12.

P. 77. तदर्थम्—According to law the Sabhika was entitled to 5 p. c. of the money won at gambling when the amount exceeded one hundred; when below that he was to get 10 p. c.; see Yāj. II 199. Apahār. gave the Sabhika half the amount to please him, and to impress his mind with his nobility of heart. प्रार्थयमान &c.—is a faulty comp. अत्युदारमभ्यवहारविधि—*a splendid feast.* यन्मूलः—on whose account. दुरोदर—दुष्टमासमन्तादुरोदर यस्य; gambling. सारतः—As regards their wealth. अर्धोदक—*a garment reaching half down to the thighs; an upper-garment, a veil.* कौक्षेयकः—कुक्षौ मयः, *a sword hanging by the arm.* फणिशुख—*a scoop, an instrument for digging.* काकली—According to the Oom—'scissors;' according to the Baushanā—'a whistle,' a musical instrument with a low tone used by thieves to ascertain whether persons are asleep or not. संदेशक—tongs. पुरुषशीर्षिक—*a sham head (to be inserted into the hole made in a wall).* योगचूर्ण—magic powder; the same as the योगशेचना used by शार्ङ्गिक in the Mrich.; for its properties cf. अनया हि समालम्ब्य न जी व्रज्यन्ति रक्षितः। शस्त्रं च पतितं गात्रे ह्यङ्गं जीत्याद्यपिष्यति ॥ Mrich. III. 15.

जोगवसिका—a magic wick. See com. मानसूत्र—a measuring thread. कर्कटक—a wrench; a crab-shaped instrument. Wilson takes it to mean 'a hook (shaped like a crab)' and connects it with रज्जु; 'a rope with a hook at the end by which to climb up.' भ्रमरकरण्डक—a box containing a beetle or bee to put out a light. उपकरण—implement. लुब्धश्चर—a great miser, or लुब्धश्चासौ ईश्वरश्च an avaricious, rich man. संधि चिह्नस्था—removing the bricks, i. e. making an opening in the wall. पटभास—the interstices in a lattice-window. This may mean—'he saw through the hole of a lattice-window.' Or rather, 'making at first a hole in the wall of the size of &c.' According to the Bhushana (which reads पटभास), this means 'an optical instrument.' चप्रवृत्ति—the state of things inside. नीची—The money-box. It appears from the succeeding events that it was not a big box, but a purse containing costly, jewels or ornaments. शतद्वदा—lightning; शतं द्वदः rays यस्यां or शतं द्वदः अभ्यक्षशब्दाः यस्याः; a comp. of the पृषोदरादि class. नगरमोष—The theft committed in the city. निःसंवाधवेला—a time when the streets were not crowded. उन्मिषत्—glittering in the darkness.

P. 78. आसगद्गदं—in faltering accents through fear. अर्य-वर्यः—The prince of merchants. अर्यः is fr. कृ 1 P. to go, + य (यत्); कृ takes यत् in the sense of 'a master or Vaiśya;' otherwise it will take ययत्; as आर्यः ब्राह्मणः. अन्वजानात्—consecrated to give in marriage, betrothed. स पुनः—सः goes with मे पिता. द्रिद्वति—Loo. Abs. श्लाघनमम्—The praiseworthy epithet. श्रयस्वेष तस्मिन्—When he was quite willing to marry me. सायबाह—the leader of merchants trading with foreign countries. वृत्तसंकेतः—See com.; also, प्रियतमाय दत्तः संकेतो यस्य, 'having given an intimation to.' मन्मथाभिसरा—guided by Cupid. अभिसराभिः—imply means 'go to;' it has not got here its technical sense of 'going for enjoyment.' Cf Bhūshana—नेयमभिसारिका। तादृशरानितुल्येच्छयाभिसरणाभावात्। 'रतार्थिनी तु संकेतं याति वा साभिसारिका' इति रसतन्त्रहारः। भाण्डं—a collection of ornaments. नागरिकबल—a party of policemen, the city watch. सुदुः—gentle, happy. वयमिमां—Here वयं stands for आवां; see com. which quotes Pañ. I. 2. 59. एकत्वे द्विवे च विवक्षिते अस्मदो बहुत्वार्थं वा स्यात्। वयं ब्रूयः। पक्षे अहं ब्रवीमि, आवां ब्रूयः, इति वा। Sid.-Kau. भावेन—affected with the pangs of venom spreading through my body. दुर्धकर—a snake. दुर्धो दुर्ध्याकारः कणा एव करो पक्षे प्रहारसाधनत्वात्। दुर्धो कणां करोति इति वा।

P. 79. बाष्पदुर्दिनाक्षी—Her eyes shedding a profusion of tears. नरेन्द्राभिधानी—Proud of his being an adept in poison-treatment. मुद्रा—a particular shape given to the forehead by intertwining the fingers, at the time of worshipping, or propitiating a deity, &c.; cf. योजनात्सर्वदेवानां द्रावणात्पापसंहतिः । तस्मान्मुदेति सा ख्याता सर्वकार्यसाधनी ॥ इति तन्त्रसारः. This had the same effect as the magnetic passes of modern hypnotism have. तन्त्र—magical and mysterious formularies for the propitiation of deities or the attainment of superhuman power (as opposed to the repetition of spells). उपकम्ब—having treated me. अकृतार्थ—being unsuccessful. कालवृष्ट—bitten by Death or by a deadly snake. स्तब्धश्वाव—stiff and darkened. रुद्धा—fixed, glazed. अतिवर्त्तते—goes beyond, opposes.

* पाटित्यवान्त—which pierced the darkness by the stream of its splendour. वाक्पुनः &c.—Mark the play on the words दत्ता and अपहृत. 'You have given me my beloved, but deprived me of the power of speech;' i. e. I am so much overwhelmed with satisfaction and wonder at this your conduct that I can find no words to express myself. According to the Bhushanā the rhetorical figure is परिबृत्ति here. स्वस्वर्गम् &c.—There seems to be some confusion here in the text. The न after इदं found in many editions and adopted by Bühler* does not yield a good sense. The Bhūshanā also seems to read the same. We adopt the reading ननु for न, reading—वक्तुम् ।...अदुतमिति । इदं ननु ते &c. Now Uṣāka explains how he is unable to express himself; he proposes one explanation which ends with इति; but the next clause shows the impropriety of this. This constitutes the rhetorical figure आक्षेप. Thus he says—'(If I were to say) this your act (viz. your escorting this damsel to me and restoring the ornaments) is wonderful (then it might be urged) that your character, indeed, appears to be marvellous; and so there is nothing extraordinary in this; it is a thing that can be naturally expected from such a person.' प्रतिनिवर्तय वस्तु—He means that each individual is made of different stuff, and therefore exhibits only those qualities which are peculiar to

* "For, I do not know how to describe this wonderful deed of yours (If I were to say, 'This deed') is not in keeping with your character, it appears marvellous, no other (thief) has acted thus before you,' (it might be objected) that the power of things &c." (Bühler's tr.) Here the आक्षेप is not properly brought out.

or inherent in its nature. So others in whom covetousness and such other vices are found may not do it. But in you, they are absent; so there is no point in saying that no one else has done so.

P. 80. स्वयाऽद्य &c.—(If I were to say)—‘To-day you have shown what saintly character is, that would not do; since most your previous acts must have been of such nature (and so I might offend you).’ Bühler translates—“If I were to say—‘You have shown yourself to-day a saint’, (that description would be wrong because) it does not agree with your acts performed in former births, i.e. your generosity shows that in former births you must have performed many meritorious acts; because you could not act so generously if you had not done so; hence you cannot be said to have begun a course of saintliness to-day.” But this is far-fetched.

स्वदाक्षर्ण &c.—‘It will not be reasonable to arrive at such a decision without having correctly estimated (or, formed a proper notion about) your noble nature (for you might have done nobler acts previously).’ आशय may also mean ‘opinion.’ असार्थ—something worthless or unsubstantial, i.e. his own self. अतिगरीयसा—by a heavy price (obligation). इति स ते प्रज्ञा०—It will be an insult to your high mental powers (for it would mean you do not know how to make a purchase). तदलाभे—had I not obtained my beloved (this body should have perished). So स्वयैव दत्तं—my body is virtually a gift from you. प्राप्तकृपं—excellent for the occasion; fit for me to say see com. प्रतिपत्तिः—course, way of action; ‘what course of conduct do you mean to adopt now?’ जिहासामि—I wish to leave स्वदेशः &c.—Cf. कौं वीरस्य मनीषिणः स्वविषयः को वा विदेशस्तथा। Hit. I प्रत्यवायभूविष्ट—beset with dangers. शैथिल्य—deficiency. Such an abandonment of the native place bespeaks something like want of talent and spirit (mental calibre), on one’s part. अविचारानुमतेन = अविचारकृतमनुमते यस्य तेन; an awkward comp., if not positively wrong; ‘who assented without any more thought,’ i.e. readily. अवसर्पभूतया—Who served as our spy or guide. सुक्काण्डावरोधं—Leaving (i.e. everything except) the earthen vessels. नागरिकसंपाते—as we encountered a party of the town-police.

P. 81. श्लेष्म—श्रीवायं भव श्लेष्म by adding दन् (एय) to श्रीवा; the neck-chain. पातिसा०—Who stooped to strike a slanting blow with his tusk on the broad chest of the driver that was thrown down. For परिणत see com.; and cf वपस्वीडापरिणतगजशेखरीयं दृढं

Megh. I. 2; also Śis. IV. 29, Kir. VI. 7. **पुरितत्**—An intestine near the heart. 'With his tusk encircled with his entrails.' **अलिषोत्**—destroyed (the city-guard). **साखापादिकवा**—by catching hold of the branches of a tree (and holding to them till the animal passed on).

पद्मरागशृङ्ग—A peak formed of rubies. Dissolve **उदयाचलेन्द्रस्य** पद्मरागं. **आवीड**—a cluster. **पतङ्ग**—the sun. **प्रगेतन**—to be performed in the morning. **तन** is added to adverbs of time such as **सायं** (cf. **सायंतने सवनकर्मणि** Śāk. III. 24), **चिरं**, **पगे** &c. in the sense of 'of that time;' see Pāṇ. IV. 3. 23. **अस्मत्कर्मतुमुलं**—astir on account of our deeds. **वधुगृहेषु**—The pl. may be accounted for by supposing that the word used here is **गृह** *m.* and *pl.* (the house with its environs). **कुलपालिका**—name of Kuberadatta's daughter. **उपहृते**—in secret. **चर्मरत्न**—This bag of excellent leather; or, handsome leather-bag; or, a leather-bag for holding gems. **मूलहरस्वमेरय**—come to be deprived of my paternal wealth or my principal stock of wealth. The other sense given by the Bhāṣya does not seem to be good. **अधिगम्य**—to be construed with **एष्य**.

P. 82. **उपनगरं**—उपनगरं अत्र उपनगरमयम्; सुप्तुषेति समाप्तः । **कण्ठस्थस्तं**—when about to place the weapon on my neck; here the p. p. has the sense of 'immediate futurity' by the Vārttika आदिकर्मणि निष्ठा वक्तव्या. **अवज्ञासोर्वर्ध**—The sister of contempt; i. e. which exposes one to constant humiliation. **आत्मस्वयम्**—suicide. **आत्मना**—by personal efforts; construe this with **उद्धरन्ति**. Cf. **उद्धरदान्मनाऽऽत्मानम्** Bg. VI. 5. **प्रतिसंवाप**—re-joining. **मन्त्रसिद्धः**—possessing the power of spells, rendered efficacious. **मन्त्रशुसिद्धः**, or **मन्त्राः सिद्धाः यस्य**, the comp. being taken as one of the **आहिताग्न्यादि** class. **साधिना**—endowed with magical power or properties. **लक्ष्मणाहिणी**—holding or granting lacs of coins by being operated upon by *mantras*. **कापूर**—Name of a country which extended from the banks of the Karatoyā or Sadānīrā to the extremities of Assam. The ancient capital of the kingdom was Prāgyotisha. See our note on Ragh. IV. 81. **मत्सरिणी**—exposed to jealousy. **अन्वय**—excepting me. **दुग्धे**—yields treasure, fulfils desires. **किं तु** &c.—But on this condition, that one must first restore whatever one might have dishonestly got from others, &c. **अथ**—And after that. **स एष कल्पः**—This is the prescribed way of making it grant one's object. **वावचिर्द्ध**—a cave (i. e. a cavity in rocks or a mountain).

P. 83. वयोक्त—As said before (to the king). वरिवस्वनावा—Prep. p. of the pass. of वरिवस्यति, a Denom. verb from वरिवस्, a word meaning 'worship. servic,' formed by adding क्यच् (य) by नमोवरिवस्त्रिभङ्गः क्यच्. Pān. III. 1. 19; lit., being waited upon or worshipped for money; hence, being emptied by daily demands. दृक्वहर्तुम्—To seek redress by legal means; to proceed legally against him. मन्त्रिणीनाम्—At my command; this may also be construed with वैरवर्धयत्. दिग्दर्शकः—The gambler whom Apahār. assisted; see p. 77. उदारके—The student will remember that उदारक is another name of Dhanamitra. प्रत्यवधत्—came in the way; opposed the match.

पञ्चवीरगोष्ठ—The public hall or concert-hall. पञ्चवीर probably means the chief people of the four classes and the Nishādas &c. forming the fifth class; hence, all classes of people. सान्द्रादरः—Full of eager curiosity. तद्दृष्टि &c.—The reading current in most editions is सत्रा० (instead of सखापा०); it is not easy of explanation. One Com. explains it as 'having no other refuge (अपगतः आश्रयः—i. e. अन्य आश्रयः—यस्य) than the covering (सत्र=shield) of the lotus-bed of her amorous or coquettish glances;' for the comparison of glances to lotuses comp. note on अपाङ्गदान p. 74, and लीलाकटाक्षमाला further on. Or the comp may be taken as made up of two Bahs; वनमेव सत्रं यस्य स वनसत्रः; अपगत आश्रयो यस्य सः अपाश्रयः; and then वनसत्रः चासौ अपाश्रयश्च; 'one who shielded himself with, had no other support than,' &c. The ultimate sense in either case is that 'her glances were maddening. A third way is to take the comp. as सत्रमेव अपाश्रयो यस्य; अपाश्रय itself is often used in the sense of आश्रय; cf. कर्णे कृतापाश्रयः Vep. V. 1. It is pretty certain that the reading सत्रा० is a mislection for the original सखा०, which is found in the Calcutta editions, and which means "supported by his excellent bow in the form of the lotus-bed of her sportive glances &c." This yields a readily-understood sense and is free from awkward compounds.

P. 84. भावाः—feelings. रसाः—sentiments; or the Bhāvas intensified; see com. सामग्र्य—full display. समुत्तितवन्—having gained force. नगरदेवतेषु &c—has occurred before; see p. 77. Here it is out of place. लीलाकटाक्षः—लीलायुक्ता कटाक्षा लीला-कटाक्षास्तेषां माला एव शुक्लास्ताभिः । कटाक्षः—कटौ अतिशयितौ अक्षिणी यश्च; अक्षि being changed to अक्ष by बहुव्रीहौ सक्त्यङ्गोः &c. Pān. V. 4. 113; or कटं गणं अक्षति इति, अण् (अ) being added कर्मणि, to अक्ष्. नृत्य— is a dance accompanied by a pantomimic display of feelings (अन्यज्ञावाश्रयं नृत्यम् Dattarupaka) and is different

from नृत्य, which is a dance to the accompaniment of music and the beatings of hands (ताल) but without gesticulations. सिद्धिमानसोमिनी—appearing more graceful, or with her beauty heightened, by the (flush of) success. किं विलासात्—whether through coquetry (natural to her). सविभ्रमारेक्षित— with her bushy eye-brows sportively or gracefully bent. For आरेक्षित cf. Kum. III. 5. सापदेश—under some pretext. सोऽहं—I thus conditioned, i. e. who was thus lovingly looked at by her. दुर्निवारदोस्कण्डया—with a longing that I could not check. दुरीकृता— not feeling disposed to take food. झुत्तेरवयवैः— with drooping limbs. निष्पातः—*Lit.* one who dives to the bottom; hence, secondarily, one who knows fully everything about a thing. The स् of स्ना is changed to द् by Pân. VIII. 3 89 (see com.) when the sense is 'skill in.' भाववृत्तिः—The love-affected state of her mind. दारद्वयने—On a bed of arrows; i. e. he will discharge so many arrows at her, piercing her body, that when she will lie down she will sleep on a bed of them as it were. स्थानाभिनिवेशिनोः—who have fixed your affections each on the proper person.

P. 85. गणिकास्वधर्म—contrary to the proper duty of courtesans. भद्रोद्देशेणानुद्येन—with good and noble intentions. गुणयुक्ता न धनयुक्ता—I am to be won by merit, not by wealth (*lit.* the price for my hand is merits and not wealth). प्रतिषिद्धाकृतार्थी—not having succeeded in dissuading her from her purpose. मूलच्छिन्न—nipped in the bud. अच्युत—unbranded or blameless, chaste, virtuous. It may also be taken as an adv. 'so as not to fall off from it,' rigidly. अनाश्रवा—*fem.* 'disobedient'. आशृणीतीति आश्रवः one who obeys; fr. श्रु with आ + अ (अच्) by पचाद्यच्. Pân. III. 1. 134. आवर्ज्य—having won her or secured her affections. प्रधानदूती—chief agent, principal messenger. शाक्यभिक्षुकी—A Buddhist female mendicant or nun. श्वीवर—old garments. पिण्ड—food. बन्धुकी— (that) harlot (Kāmamañjarī). अजिनरत्न—The gem of, i. e. the wonderful bag.

P. 86. संप्रतिपन्नायां—when she agreed to my proposal. करकिसलय—her sprout-like i. e. tender hand. Cf. Uttar. III. 39; Rit. VI. 30. चमेरस्नस्तेयवादः &c.—The mention of the theft of the wonderful bag was to be made, i. e. on which the theft was to be announced as having taken place. सत्यपिधिः—my secret emissary. अर्थपतिगुह्यः—a partisan or friend of Arthapati. नाम—is here used अलीक, 'to all appearances,' 'outwardly,' cf. परिवर्त नाम विनीच च क्षणम् ।

Kum. V. 32. उल्लङ्घ्य—having insulted. बहूतर्जयत्—spoke many an angry word; used threatening language. आक्रुष्ट—
to revile. स एष धनगर्वो नाम—It is your well-known pride of
wealth. परस्व भावो &c.—This refers to Kulapālikā whom her
father Kuberadatta first proposed to give in marriage to
Arthapati, but afterwards wished to bestow on Dhanamitra.
प्रसीत—well-known. बहिर्धराः प्राणः—i. e. his second self.
ब्रह्महत्यामपि &c.—I will make no scruple to kill even a
Brāhmana (if there be need). एकरात्रजागर &c.—It needs
only one night's wakefulness on my part to remove this
burning fever of your pride &c. He means that by keeping
awake one night he would be able to steal his bag and
so humble his pride. सामर्षम्—Angrily. कृत्रिमांसिना—
who feigned to be uneasy; who wore a look of painfulness.
वेसावाट—the street lined with the residences of courtesans.
निपुणम्—carefully.

P. 87. उपलभ्येत—उपलभ्यते *e. l.* is not good; for in this case
स must be taken as referring to Vimardaka, which does not fol-
low syntactically. स वराकः—The poor fellow, i. e. (Arthapati).
स्ववभिज्ञानम्—स्वत् refers to Rājavāhana to whom Apahāra
is narrating his story. प्रत्याख्याय—having denied the charge;
supply स्थितः after this to make the context clear. विभाविते—the
matter being proved or made clear (to the king). कल्पोक्तेन—
according to the prescribed mode of using it. सप्रभवं—
humbly. निर्ग्रन्थिकग्रह—The dogmas of Jainism, the Jain
cult (com.). ग्रह rather means 'the grip' (power), or
clutches of the Jāinas. निर्ग्रन्थिक properly signifies 'one having
no knots' (of the crest, garments &c.); hence, a Jaina
mendicant of the Digambara class. अदमन्तक—the hearth, i. e.
she gave away every valuable in her house. अदमन्तक is derived
as अश्मनोऽप्यन्तोऽत्र, where even a stone is destroyed; a word of
the शकन्वादि group (the Sāṃdhi being पररूप). अभ्युदय—
prosperity. मिथः—secretly. लोकोपक्रोशपार्श्व—the object of
the derision of, i. e. who has earned from the people the
nickname of. निरपेक्ष—
with indifference. चर्मरत्नलाभेभुः—It
must be due to her acquisition of the magical purse. कल्प—
see p. 82. व्यथितवर्णेन—
with apparent fear or concern;
looking as if agitated.

P. 88. अतिप्रकाशात्—which has been widely known. सङ्ग-
योगात्—to question you about that. निर्वह्य—when pressed.

वशमसिञ्चेन—(तस्य आगतिस्तस्य भावस्तेन) as the source of its acquisition. अहमपदेह्यः—you will certainly point to me, i. e. disclose my name. चित्रवधः—death with tortures. अनयानुवन्धिनी—has in its train, would be followed by, a series of calamities. तदपवधः—the infamy about the purse being stolen. कीनासः—the niggardly fellow or cheat. अभ्युपगमय—having thus communicated with me. नैव न्यायः—It is not a proper course of conduct for, it does not behove. अतिप्रयुज्य—having urged this with great force. The Oom. says, 'having concealed,' i. e. refused to give out the name. उपक्षेपः—the mention or suggestion of. इत्यवन्धकीर्त्तया—by those dastardly girls.

P. 89. आर्य—is rather a strange term of address for a king. Some propose to read आर्यमौर्यदत्त as one word. There is also a suggestion to take आर्य in this comp. as referring to Ohânakya, and मौर्य to Ohandragupta. But, as remarked by Mr. Agashe, आर्य though usually prefixed to the name of Ohânakya can hardly be used alone to stand for it. It is better to read देव for आर्य which is found in a Southern MS. मौर्यदत्तः—Granted by Maurya (or the Maurya kings); Maurya is probably Ohandragupta (see p. 191 *infra*) whose reign begins in 315 B. C. and for whose guidance a code of law was drawn up by Ohânakya. वर—a boon, a special privilege. But Ohandragupta is not known to have exempted the merchant-class from capital punishment for such offences; nor is there anything to this effect in Ohânakya's code. Mr. Agashe, however, says—"The only authority that can be found in the Kautilya for immunity from capital punishment of the Vaisyas as a class is contained in the following couplet:— एवं चोरानचोरारुणान् वणिक्कारुकुशीलवान् । मिश्रकान्कुहकांश्चान्यान्वारयेद्देवा-
पीडनात् ॥ p. 202, Mysore Series." भर्ता—The king पटवर्—
a rag. अर्यवत्—vain of his wealth. अपविद्ध—given away. अभिनोदितेन &c.—i. e. at Dhanamitra's instance. सुविनि—auspicious. सिद्ध-
लक्ष्यः—whose plans succeeded or bore their fruit. सुवधः—The
wealthy misers, the miserly sons of the wealthy. कपालपाणिः—
with broken platters in their hands. नियतिलिखिता लेखः—*List* the
line drawn by Destiny, what is fated. प्रणवक्रोप—Love-anger.
प्रणवसमर्पित—i. e. by Rāgam; cf. for the idea वदो रसात्पङ्कजरेणु-
वन्धि गजाय मण्डूवज्रं करोषुः । Kum. III. 37. मदेनास्पृश्ये—I got
intoxicated or tip-y. मदेन्मदकीः—of drunkenness and over-
excitement (or delirium). For this distinction between मद and
उन्माद, cf. आचार्येण दुर्कोदरस्य हस्तिनीम्नसेन मत्तैर्न वा । Ven. VI. 27.

P. 90. प्रत्ययित—Alarmed. अतिवर्ती—Turning a deaf ear to, disregarding. नातिपरिकरः—not well-equipped. अवसन्न—enfeebled by. आर्तस्व—cries of distress. बोधितः—brought back to my senses. प्रतिभा—ready wit; it is defined in poetics as ‘talent shining with ever-new ideas or flashes of imagination;’ see com.; this sense, however, is not intended here. स्वकीकरण—mused, pondered within myself. प्रोर्धुतो—P. p. p. of ऊर्धु with य; *lit.* ‘covered with;’ hence, involved in. प्रतिपत्ति—the course or plan to be adopted. The word occurs again at p. 98. अरतिका—an old hag. तां—The notorious one.

P. 91. सारभरण—precious ornaments. निःशस्त्र—free from a dart, easy (for I have accomplished what I had purposed to do for taking vengeance on you). उद्दितज्ञा—who knew what was meant to be suggested, i. e. how to take a hint. सामपूर्वम्—having first addressed them in conciliatory tones. भद्रकाः—Good sirs. एकमपराधं—her bringing about the union of Rāgamāñjari with Dhanamitra. कलत्राभिनिर्घा—the violator or ravisher of (your) wife. आकल्पसारः &c.—Courtesans entirely depend upon their decorations (dress and ornaments), i. e. by their means alone they can attract others. कृपाजीवा—*lit.* ‘one who gains her living by her beauty;’ स्व आजीवी यस्याः. वैरानुबन्ध—inveterate enmity. प्रतिपन्नार्थेव—seeming to have understood or grasped my meaning. सद्गुरुः—a good fellow; *lit.* having a beautiful or auspicious countenance. It is used as an honorific title of address like मियदर्शन, but in the case of ordinary men alone. In dramas a prince is to be so addressed by the low characters; see Śāk.—D. VI. 154. आरक्षिकनायक—The chief of the city-guards; head constable. कारक—a prison.

P. 92. उत्तरेषुः—उत्तरस्मिन् अहनि; अहन् is changed to एषुस् when preceded by पूर्व, अन्य, अपर, उत्तर &c.; see Pāṇ. V. 3. 23. वृहत्तरः—highly conceited. सुभगमानी—who considered himself very fortunate. सुन्दरमन्यः—Kāntaka thought that he was loved by women (सुभग) and so considered himself beautiful. see *supra*, notes on सुभगपताका, and सुभगमन्य; p. 74. अरब्ध—death. अनतिपक्व—not much grown wiser by experience. नागरिक—has occurred before in the sense of ‘policemen’ or city guards; see p. 78, 80 &c.; here it means ‘the chief of policemen,’ or magistrate, who it seems had to look after jails or to act as a jailor also; cf. for this sense ततः प्रविशति नागरिकः श्यामः &c. Śāk. VI, p. 138, Vik. V. p. 117. Further on it

means 'citizens.' कारवा—crucial or agonizing pain, tortures. निधमुख—having the face of, i. e. an outward (false) friend. प्रत्याप्ता—hope to regain. साधीवसी संधा—firm resolve. सर्जन—threatening. वर्तमाने अनुयोगव्यातिकरे—While I was being continually asked all manner of questions. अनुगुण—proper, wholesome. विरोपितव्रणः—with my wounds healed. अञ्जुताम्बर—the garment of Vishnu. दृष्टवर्णा—appearing pleased; cf. व्यथितवर्णेन p. 87. सुनीतिः—a wise plot, judicious plan.

P. 93. आपन्नः—In distress. सुकृभात्यानक्षोपाद्—on account of the vice of drunkenness, so common &c. लोकवार्ता—common talk, public rumour. निकृष्टाशयः—base-hearted, mean-spirited. ससुद्रक—*a box*. प्रणयानुवर्तिन्—Acting in accordance with the love he bore to her (Rāga.). उपायोपक्रान्तः—dealt with, treated with proper remedies. अमुनिर्मा &c.—मा refers to Apahāra., whose words, the student should remember, the nurse is quoting as addressed to Dhanamitra. उपचञ्चलन्—coaxing, persuasive means. अनतिवल्नु—not much alarmed at your misfortune. त्वदभिज्ञानप्रत्यारो—whose confidence was gained by showing the token of recognition from you. अन्वरञ्जय—*I pleased her (secured her favour)*. संक्रमीकृत्य—using her as a means, through her medium.

P. 94. प्रभूत—a present. समादधती—adjusting, putting back in its proper place. प्रक्षयय—letting it fall, dropping it. उपकन्थापुरं—close to the princess' apartment. भवनाङ्गणं—the courtyard of the palace. अपदेशाद्—pretending to frighten &c. ग्रहसन्ती ग्राहार्थम्—It was Śrīgālikā's plan to lead Kāntaka into the false belief that the princess was in love with him. This was the first step to entrap him. As Kāntaka happened to come to the courtyard of the palace adjoining the princess' apartment, she threw the lotus on him under the pretext of scaring away the pigeons; of course the princess knew nothing about this. स्मयमानः—Smiling. विलासप्रमानाकारं—her amorous-looking features. संज्ञया &c.—In an indescribably clever manner by gesticulation. दिक्पक्षेण—with venomous point. अतिमुग्ध—quite beside himself. सुव्रिता—sealed. पद्मिच्छक, भूषणावयव—silk garments and a few ornaments. वक्त्रेरिका—a cane casket. अवस्थान्तराणि—The different stages of her love-affected condition. These are mentioned as ten नयनप्रीतिः प्रथमं चित्तसङ्कस्ततोऽथ संकल्पः । निद्राच्छेदस्तनुता विषयनिवृत्तिरुपानाशः । उन्मादो हृद्यं सुनिद्रिभेताः स्मरदशा वक्ष्ये त्वः ॥ Rati-nāsha.

P. 95. सुदुर्मुखायत—Was made to go exceedingly mad with love; his passion was carried too far. निर्मल्य—garlands worn by her the day before. अपोदानि—taken somewhere else. प्राक्षिपम् c. l.—I threw them away. अपाविष्यं c. l. means the same thing—‘threw or cast them away;’ cf. अपविद्धसर्वस्वा *supra* p. 89. उपमन्त्रितः—addressed. लक्षणानि &c.—The auspicious marks (of future elevation) you bear are not to be in vain or falsified. प्रातिवेशः—a neighbour. तत्नुकुर्य—in conformity with his words. समागत—united with. अयमर्थी &c.—This good fortune will be followed by another, viz. your acquisition of the kingdom. न आराधते—The subject to this is अयमर्थः; why is not this object pursued; i. e. why don't you adopt measures to secure the hand of the princess? स्वाय—the length of space between the tips of the fingers of both the hands when the arms are extended (Mar. वां). आरामप्राकार—the rampart surrounding the pleasure-garden. हस्तवत्—skilful, dexterous; here हस्त means ‘skill of the hand.’ ऐकागारिक—एकमसहायं अगरं प्रयोजनमस्य; ‘he who seeks to live in a lonely or unprotected house’; hence, a thief or robber. See Pāṇ. V. 1. 113. उपरिष्ठात्—after that. सगरसुतानि—The sons of Sagara (a king of the solar race), who were appointed the guardians of the sacrificial horse by their father, and who dug the earth down to the nether world in search of the horse when it was carried away by Indra in an invisible form. Here their power of digging is referred to. For their story see Rām. Bāla-K. chaps. 38-44; see also our note on सगर at Ragh. III. 50.

P. 96. अभिसंधाय—Having come to an understanding or formed an agreement with him. धार्ढ्यदुनिः—most intrepid. चिञ्चं—the same as चित्रवधेन; by subjecting him to peculiar tortures. अर्थः सिध्यति—the desired object would be gained. प्रतिपद्य—following my counsel. प्राप्तमितः परं—what is necessary to be done hereafter. स्वजयः—your plan or stratagem. भूबाध—‘of greater importance;’ this is meant as a compliment to Śrīgālikā. विनिगदीकृतः—being liberated, set free. नित्यान्धकारात्—perpetually shrouded in darkness. असत्यवादोवेष्ट—‘the calumny of being false to my promise. निष्पततः—‘as I issued from the passage. असिधेन्वा—with his dagger. असिधेन्वुरिव यस्याः असिधेनुः, to which the sword stands as a cow, it being as it were its calf; i. e. a small sword; वा कप् असिधेनुका; this like पुत्री has a diminutive force; असिपुत्री.

संनिवेशः—situation, position of the different rooms.
 नविमयश्चिह्न—मणय एव प्रदीपाः the jewels serving as powerful
 lamps, i. e. wherein gems glowed emitting light. Cf.
 ज्वलन्मणिशिखाश्चैनं वासुकिमनुखा निशि । स्थिरपदीपतावेस्य भुजङ्गाः
 पद्मपादते ॥ Kum II. 38. महिलमहार्च &c.—the ivory feet
 of the shape of a recumbent lion of which were set with
 flawless and precious jewels. महित according to the Com.
 means 'big.' ॥ properly means 'to be praised or admired,'
 the महितत्वं lying in their size or flawlessness.

P. 97. हंसतूलगर्भ—stuffed with the downy feathers of
 swans. Diss. हंसतूकः गर्भे यस्यास्तादृशी शय्या उपधानं च तत्रायां शालते
 इति तथा तस्मिन्. कुसुमलव—the sides of which were decked
 with petals of flowers actual or engraved therein.
 वक्ष्यपाद—This and the following compounds are all
 adverbial, modifying विश्रम्भयमुष्मा. अनुवर्तित—covered. ईष
 दिवृत्—*a little turned to the side*. Wilson reads विदृत्—'bare or
 exposed to view', which is a better reading. गुल्फ—The ankle.
 Diss. ईषदिवृत्तो (०तो वा) मधुरो गुल्फयोः संधी यथा स्यातां तर्था. आश्लिष्ट—
 in close contact. जङ्घा—The fleshy part between the ankle and
 the knee. ०क्राण्ड—i. e. stout and long. वेक्षित—bent (drawn
 in). अधिनितम्ब—नितम्बे इति अधिनितम्बं लस्तं मुक्तं च यस्येकमुज-
 लतायं तेन पेशलं यथा स्वात्तथा; beautiful on account of the extremity
 (palm) of one arm loosely thrown over the hips. अपाश्रयान्त-
 निमित्त—*in which the other arm was contracted and*
thrown under the crown of the head, the palm of the tender
(sproutlike) hand lying upstretched. ०न्तनिमित्त v. l.—
that the extremity of the head might rest on it. अतिश्लिष्ट—
in which her fine undergarment of China silk lay closely
adhering to her person. Fine China-silk cloth seems to have
 been imported into India from the earliest times, and there
 are numerous references to it in Sanskrit literature; *vide*
 Śak. I. 33, Kum. VII. 3, Kir. IV. 59, Māl-Mādh. VI. 5,
 Amaru.—Ś. 75, &c. It is also mentioned in Kautīliya Bk. III.
 अनतिवर्तित—*not much pressed down.* अतनुतरनिःश्वासारम्भ—
as she began to breathe perceptibly. अतिशयेन तनुः तनुतरः तथा न
 मयतीत्यतनुतरः (foroible) यः निःश्वासारम्भस्तेन कम्पमानौ कुचौ कुक्षमलाविष-
 कुचकुक्षमली यस्मिन्कर्मणि तद्यथा तथा. आतिरञ्जिन—*in a manner*
in which the neck-ornament made of rubies and woven in
the middle of her necklace of burnished gold was to be
seen lying near her beautiful neck resting slantingly.
 अर्धलङ्घ—अर्धलङ्घयमचरकर्णपारो निधृतं कुण्डलं यस्मिन्कर्मणि तद्यथा

तथा; in which the ear-ornament lay hidden or motionless under her down-turned beautiful ear which was partly (*i.e.* half) visible. अवरकर्ण may also mean 'the lower part of the ear,' but the first sense is better (—see *com.*—) as shown by उपरिपरावृत्त in the next comp. पाश when added to कर्ण or its synonyms signifies 'beauty' (पशस्तः कर्णः कर्णपाशः). For its different meanings cf. Haima Kośa—पाशस्तु सुगन्धपादि-बन्धने । कर्णांते शोभनार्थः स्यात्कचार्थे निकरार्थकः । छत्राद्यन्ते च निन्दार्थः । Kāhīrasvāmī quotes a śl. bringing these meanings together—अपतो बाहुपाशेन केशपाशेन पुष्टतः । पार्श्वयोः कर्णपाशेन सर्वतो बन्धनं मिये ॥ उपरिपरावृत्त—The other beautiful ear which was turned up.

° P. 98. विञ्जरित—tinged red. विषन—her loosened (स्याविद्ध) braid of hair lying unevenly. उत्तराधरविवर—The interval of the upper lip (from the lower lip), *i.e.* the space between the two lips, was not to be seen, *i.e.* was covered up with the lustre of the lips. Though अवर is used for the lower lip, उत्तर is rarely used in literature for the upper lip; it is, however, so used by Kālidāsa; cf. निवार्यतामालि किमप्ययं वटः पुनर्विवक्षुः स्फुरितोत्तराधरः । Kum. V. 83. °कर्णावतंस-कृत्स्न—her stretched hand placed under the broad cheek served the purpose of the ear-ornament consisting of a sprout. उपरिक्पोल &c.—In which the purpose of the ornamental paintings (such as ladies are described to have on the particular parts of their bodies) was served by the chequered (or, embroidered) canopy mirrored into her transparent cheek that was turned upwards. विशेषक is an ornamental painting on the face of a woman variegated with dots in the middle, and drawn with such fragrant substances as rubbed sandal, musk, saffron &c.; cf. अभिनवा इव पत्रविशेषकाः Ragh. IX. 29; सुदृचन्वविशेषकमक्तिः &c. Śiś. X. 84; see also Mālav. III. 5. The reflection of the embroidered canopy into her cheek looked like a Viśeshaka.

अविघ्नान्त—her large and bushy eyebrows were still. भ्रमजलपुलक—the drops of perspiration. अलकलता—her long and curly hair. शरदभोधर—suggests largeness and whiteness. सौंदर्यानी—*the simile* bespeaks brightness of colour and slenderness of frame on the part of the princess.

चोरचित्तमनिःस्पृहः—with my desire to steal totally gone. असंकेतित—touched without previous intimation (without being previously acquainted with my motive). अतिवाला—

quite young (inexperienced in love-matters). **व्यक्तं**—undoubtedly. **अहमेवाग्नीव**—I shall myself be killed, it will be all over with me. This is the meaning required by the context here. **आग्नीव** is the Pot. 3rd pers. sing. of **हन्** with **आ** which is A'tm. when used intransitively and with reference to one's own body. But this restriction is not always observed by the poets; cf. **आज्ज** विषमविलोचनस्य वक्षः Kir. XVII. 63; or **आहृष्वं मा रघूतमं** Bhaṭṭi (though grammarians treat these as oversight^s on the part of the poets; प्रमादाः). So we may supply **आत्मानं**; I shall ruin myself.

P. 99. **निर्यासः**—Coloured or dyed with the viscous exudation or gum (of some tree). **कल्कः**—a viscous preparation obtained from substances or drugs ground or pounded. **वर्णवर्तिका**—a drawing brush. **तां तथा क्षयानां &c.**—I sketched her sleeping in that posture and myself kneeling at her feet, &c. **तस्याश्च**—तस्याः goes with **चरणलम्बः**; so this is a **सापेक्षसमास**, चरण being connected with तस्याः (तच्चरण). **वासताम्बूलवीटिका**—a roll of betel-nut leaves. **स्फुटिका**—a bit or piece of. **पारिजातक**—scented catechu. **अलक्तकपाटल**—red like *alaktaka*. **निरहीवश्च**—spat out a pair of *Ohakravākas* on the white (ohunam-plastered) wall, i. e. produced the likeness of a pair of *Ohakravākā*^a birds by skilfully spitting on the wall. The *Ohakravāka* bird^s are represented in Sanskrit literature as emblems of constancy in love; cf. Ragh. III. 24. **Apahāra**’s object in drawing a pair of these birds was to show that like the male *Ohakra*—he too would be firm and faithful to the princess in case she chose him for her husband. Now, the *Ohakravāka* is a bird of a reddish colour; and **Apahāra** produced a reddish liquid in his mouth by chewing a *tāmbāla*, and by gently ejecting it on the wall through his mouth, he traced on the wall a couple of the *Ohakravāka* birds. This he did according to Mr. Agashe, in conformity with a dictum of **Vātsyāyana**. The following is quoted from his note. “**Vātsyāyana** in his *Kāmasūtra* says—यत्र संपातोऽप्यस्तत्र चित्रकर्मणस्तद्युक्तस्य धर्षणानां गीतवस्तुकानां क्रीडनकानां कृतचिह्नानामापीनकानामङ्गुलीयकस्य च निधानम् । प्रयुक्तरं तवावत्तं प्रपश्येत् । Thus, according to **Vātsyāyana**, a lover courting a girl is recommended four devices of communicating his wish to his beloved—(1) To paint his own likeness on a board or wall (सादुरागमात्मानं फलके भित्तौ वा विलिख्य निदध्यात्, says यशोधर the commentator of कामसूत्र). This **Apahār** has done. He has also addressed (2) an amorous ditty to

or इषुकामशमी; इषुकाम is not mentioned separately as the name of a province. गृहपति— may here mean 'the chief man in a village.' प्रयत्नः—Though brought up with care. देवच्छेदाः—in obedience to the will of destiny; as was fated. अर्थ— a merchant. The word originally signified 'a cultivator of land, a peasant.' कृपाभिमाहितः—caught with the (stolen) money on me; caught red-handed. दण्ड्य—sentenced to death. हिसाविहारी—delighting in killing. राजगोपुरः—The turret at the gate of the palace. उत्तम—principal. जनकण्ठरव—The sounds from the throats of, i. e. the clamour of; कण्ठरव is used to match with षण्ठारव. मण्डलितः—curling his huge trunk (काण्ड) परिणमन्—when bending down to strike. दाहखण्ड—a log of wood used as a sort of stocks for the hands (of a culprit). सुदिर—holes. षण्डवद्वित—violently struck. प्रतिमान—the part between the two tusks. नेट्—a driver. जातसंरम्भः—exasperated, enraged. निवृद्धय—turned tail. आकृष्टः—censured, reproached.

P. 125. वारण—the goad. निर्वाणभाग—The outer corner of the eye (as being very sensitive to pain). द्विपकीट—This vermin or pig of an elephant. निष्ठुर—peremptory. तद्विरम्भ &c.—Can you therefore make up your mind to desist from this unworthy act and to follow an honourable course of life by accepting service under me? जातविश्रम्भेण—who had secured his confidence; qualifying मया; or separately, as जातश्चासौ विश्रम्भश्च तेन—owing to the confidence he had in me रिद्धंजयस्य—conqueror of the enemies (Rājashamsa). विश्रुतधीः—reputed for his intellect or ability. श्रुतार्विः—adept in the Veda; or, a sage distinguished for his Vedic knowledge. Seven classes of Rishis are mentioned, viz. ऋषि, महर्षि, देवर्षि, ब्रह्मर्षि, परमर्षि, काण्डर्षि and श्रुतर्षि. द्वैमातुरः—born of his second or step-mother. By मातुरुत्संख्यात्तमद् वायाः Pāṇ. IV. 1. 115, मातु, preceded by a numeral, सं and मद् takes the aff. अण् and changes its क to उद्; so द्वैमातुरः, षण्मातुरः &c. वेष्टा—The habitation of harlots. दुर्नय—profligacy, dissolute conduct. महनमन—Śiva.

P. 126 चक्रमे—The use of the Perfect in the 1st pers. is a grammatical inaccuracy. छुन्नं—secretly. आपन्नसंवा—pregnant. अपविद्धः—cast off. आरक्षिकपुरुष—the city-watch. दण्डपारुष्य—the severity of punishment. राजाक्षर—this goes with वद्धः प्राजिहीर्ष्यै. आक्रीडनगिरि—the pleasure-mountain in the garden. यथोपपन्न—that were ready at hand or could be got at the time. प्राजिहीर्ष्यै—was about to be killed;

Imperf. Pass. of the Desid. of हृ with प्र. लूनवन्धः—The blow did not kill him, but only cut off the cords that bound him. सपरिचारा—having with her the means of service. स्रंसितेन—decked with her sprout-like hands. अजलिरेव कितलयः a bunch of sprouts; उत्तंसः अस्य संजातः सः उत्तंसिनः; अजलिकितलयेनत्तंसितः. सुखं—her curly hair waving about her face. अस्थ मे—me in this plight or state. आभाषिता—familiarily addressed. वाङ्मय—in the form of words. परेतावास—the residence of the dead, a cemetery.

P. 127. आस्थानी—The royal court. हरसख—Kubera. वराकी—the poor girl. एतावत् &c.—the sum and substance of the whole I gathered, अभिन्न—the same in different lives. या किल &c.—Târâvalî was Kâmapâla's wife in more lives than one. In a previous birth she had been his wife named Aryadâsî, he being born as Śâdraka, and the mother of the boy whose re-birth from Kântimatî had involved Kâmapâla in his present trouble. This boy finally turns out to be Arthapâla who is relating his account to Râjavâhana. For the easy understanding of the relationship here referred to and on the next page, l. 12, we give it clearly below. Kâmapâla was previously born as शौनक, and शूद्रक, so the relations stand thus—

Name

Wives

शौनक—बन्धुमती, वेदिमती, हंसावली, नन्दिनी, गोपकन्या

शूद्रक—विनयवती, आर्यदासी, गूरसेना, रङ्गपताका; अर्यदासी

कामपाल—कान्तिमती, सोमदेवी, सुलोचना, इन्द्रसेना, तारावली.

The wives are also said to be the same individuals in different lives. We get no information about Sannaka and Śâdraka from the text. The relationship of Somadevî, Sulochanâ and Indrasenâ is also not directly mentioned. Perhaps they were Kântimatî's companions in the harem. It is difficult to see what purpose is served by the mention of the different individuals here. What the context requires is that Kântimatî's son was also Târâvalî's son, being born of her as आर्यदासी in a previous life and nursed by Vinayavatî. अवर्धत &c.—It appears that she was separated from the boy soon after his birth, who was therefore brought up by Vinayavatî. देव्ये वृद्धमस्ये &c.—See p. 19. कृतान्त—Destiny, providence, whose laws are fixed. The second कृतान्त means Yama. सृष्टित—called into existence, created.

P. 128. प्रत्यपकृत्व—having returned the injury. निर्वा-
 तन—retaliation. प्रस्तुरन्त—trembling. कन्वाभिमर्षी—seeking
 union with your daughter; see p. 91. अनुवृत्त्या—The Com-
 takes this to mean सेवा, in this case the clause must
 be taken as ironical. ‘I on a previous occasion violated
 your daughter without your अनुमति; now I have come
 to wipe off that offence by अनुवृत्ति, त+त, acting according to your
 wishes.’ But it may better be taken to mean ‘by repetition
 of the same act of daring’; i. e. ‘to wreak my vengeance
 on you,’ as is clear from his words पिये प्रत्यपकृत्य &c. above.
 दुहितृ—who conferred upon me the favour or honour of
 accepting my daughter’s hand. उत्क्रान्तसीमा—transgressing
 the bounds of propriety. मन्त्रिपदापदेश—under the guise
 of the ministerial post; i. e. I am a *mantri* in name but
 really a *Yuvarāja*. स—refers to Kāmapāla. तादृशे जन्तो—refers
 to Pārṇabhadra who is relating the account to Arthapāla.
 परिचर्यानुबन्धी—showing the favour of receiving service
 from me. परिचर्या सेवा तस्या अनुबन्धोऽस्वास्तीति. अलसक--
 consumption.

P. 129. विधिना—properly, duly. यौवनोन्मादिन्—flushed
 with the pride of youth. वैशुन्यवादिनः—Insinuating something
 wicked. इत्यममाहृत—he was persuaded to take this view of
 things. सुजङ्ग—a dissolute fellow, a gallant. देवज्येष्ठ—the
 elder brother of Your Highness. प्रकृतिवि०—To gain the con-
 fidence of the subjects. क्षिणीति पुरा—पुरा gives the Present
 the sense of the Future. दूषितः—set against him, made to be
 inimically disposed towards him. यक्षिणी—Tārāvalī. अयथा-
 पूर्वं—a change. देवि...भद्रे—It is strange that the Queen should
 address कान्ति० as देवि and be addressed by her as भद्रे. These
 two should rather be interchanged. अयथातथ्येन—by telling a
 lie. सत्यमनतिक्रम्य यथातथम् । तथा तथशब्दो वा सत्यार्थः । तस्य भावः
 यथातथ्यम्. केन—on what account. किमपि कलुषिताशया—who was
 offended or displeased for some reason or other. मन्त्रोवापदिष्टा-
 addressed by my name. This misnaming is alluded to by
 Sanskrit poets as a constant source of trouble and offence
 to ladies. Cf. तस्याः स्त्रिया नामधेयेन &c. Vik. p. 29; गोत्रेषु स्खलित-
 स्तदा भवति च वीढाविलक्ष्यद्विरम् । Śāk. VI. 5; see also Kum.
 IV. 8. प्रणयं &c.—disregarding entreaty or supplication.
 उपोदमस्तथा—her jealousy increased all the more. प्रावसत्—
 left us. अवसीदति—is wasting away. दीर्घनस्य—दुःस्थितं
 मनोऽस्य दुर्मानस्तस्य भावः दीर्घनस्य mental distress or grief. प्रायेण—
 fully; or, with exaggeration (प्राय meaning plenty, abundance).

P. 130. अय—After that, being thus told. असो—Simhaghosha. अनतिवेशलाभिः—Not very pleasing or agreeable; or not cleverly uttered; indifferent words. अवन्धयत्—threw into confinement. स्थाने स्थाने—at every station or public centre. तयोद्धरणये &c.—His eyes are to be put out in such a way that death must ensue. पुरः—before (he dies). खड्ग—peril, danger. किं तव &c.—Why should I hide it from you? संकुले—in the crowd or tumult. भस्मान्नि हुतमिव &c.—i. e. will prove fruitless. Cf. 'All my efforts will end in smoke.' आशीविष—आशिवि in the jaw विषमस्य. A comp. of the पुषोदरादि class, स् being dropped and ई lengthened irregularly; or आश्या विषमस्य according to some. अभिगृह्य—having caught or secured him खट्वच्छया—accidentally. नाम—'as if;' this has here the sense of अलीक (a feigned or pretended action). तथा विषं &c.—I will so restrain or check the poison (from having a fatal effect) that he will be cast off or left with indifference, as being dead. बोधयितव्य—should be apprised or informed. अनुप्राप्त—arrived just after these events. स्वया—refers to his mother. प्रेषणीय— a message should be sent to.

P. 131. निरवेक्षं—Without any consideration of or regard to (his connexions &c.). गतिर्गन्तव्या—His course should be followed, i. e. should be accompanied in death. Cf. प्रमदाः पति-वर्त्मगा इति प्रतिपन्नं हि विचेतनैरपि । Kum. IV. 33. अनुकूल—worthy of, proper for. पश्चिमो विधिः—the last rite, viz. dying with their husband. काण्डपटी—canvas screen or curtain. संस्तरण—a bed. कृतानुमरणमण्डना—The woman about to immolate herself on the funeral pyre of her dead husband had to put on the dress of a *Supāsini*; she had to wear a saffron-coloured garment and a similar bodice, with her hair untied, to put on her ornaments including the *Maṅgalasūtra* or the auspicious neck-ornament, and to besmear her forehead with rubbed turmeric, the symbol of her married life. बाह्यकक्षा—the outer compound. प्रवेशयिष्ये—2nd Fut. pass.

घोषणास्थान—the place of proclamation (where his eyes were to be taken out). गूढतनुः &c.—secreted myself. यथावयं—as they were available. उच्चावच—of various sorts, all manner of talk (about the culprit). उद्गुरध्वनि—adv.; 'accompanied by loud shoutings.' It may also be an adj. qualifying महाजन, the whole being one comp. word. महाजन—a great conclave of people, the mob; cf. for this meaning महाजनः स्मेरमुखो भविष्यति Kum. V. 70. It may also mean—'the principal citizens;' महाजन

further on, however, means 'the mob.' नदृश्यासे—just below me. उपोद्यु—secretly. स्थूच, अङ्गारवर्ष—Two proper names. उपजप—having secretly instructed or prompted. उपजप्—means to make secret overtures to, to enter into a plot with. Cf. उपजापः कृतस्तेन हानाकोपवतस्त्वयि । Śiś. II. 99. The word occurs again at pp. 199 and 201 below. अन्धतमस—total loss of sight or blindness. Mark the ending; a final अ is added to तमस् after अव &c.; see com. न्यायः—i. e. is the proper punishment. प्राड्विवाक—a judge or magistrate. प्राड् च विवाकश्च प्राड्विवाकौ मश्रु-विवेकौ अस्य स्तः इति । 'विवादास्तुगतं वृद्धा पूर्ववाक्यं प्रयत्नतः । विचारयति येनासौ प्राड्विवाकस्ततः स्मृतः ॥'

P. 132. भीतो नाम—See com.; 'as if I was terrified;' or, pretending to be frightened. Cf. पतितेन नाम p. 130. विहितं—ensuring the preservation of his life. विनाचिकीर्षितः—was desired (condemned) to be deprived of. वर्ध्नीकरः—वर्ध्नी (the expanded hood) एव करः 'यस्य a snake. रुदन्नासं—fled away, being seized or overpowered by fear. The comp. may also be taken as रुदन्नासो यस्य स चासौ द्रुतश्च. अर्थः—अर्थ the real state of things. धीरम्—steadily. कलङ्कयेयम्—I shall bring disgrace to. उत्सवोत्तरम्—उत्तर in such cases means 'conspicuous or distinguished by,' attended with, full of, &c. Cf. राज्ञां तु चरितार्थता दुःखोत्तरैव Ś'āk. V. p. 118; and *infra* उत्सवोत्तरा पुरी p. 203. मर्याति. विद्धु—the effect being counteracted by me. संस्थित—dead; cf. Ragh. VIII. 40.

P. 133. मरणमण्डनं—Such ornaments and dress as a *Sati* usually wears. See above, note on कृतानुमरणमण्डनया p. 131. दैनतेवतां गतेषु—acting the part of Garuḍa, i. e. in subduing the effect of the poison. Garuḍa is the principal deity invoked in the charm that nullifies the effect of serpent-poison. प्रसुप्तस्त्वमी—Such an effect on a mother at the sudden sight of her son is often described by Sanskrit poets. कुरा खलु तारावली—For she knew from Kubera that the foundling was then Kāntimatī's, but once her own, son; and the student has seen how, instead of bringing him to Kāntimatī, she took him to Vasumatī; see pp. 19 and 127. परिस्थक्तः—see p. 126. उपलब्धापि &c.—The construction is कुवेराद् तत्स्वतत्त्वाद् उपलब्ध-य. सेव वा—Mark the force of वा introducing an alternative supposition correcting a previous statement. तादृशाद्—i. e. Vasumatī. भाग्यवशः &c.—भाग्य is the result of a good store of religious merit. She means that she was not destined to enjoy the pleasure of hearing his sweet lisping, being poor in merit;

but Vasumatî was, and hence Tāravallî did the right thing in taking the boy to her (Vasumatî). अन्वाद्दृशी—अन्या इव पश्यति looking like another, as if changed, so much frantic with joy she was. तथायुतमः—i. e. his regaining his life and son. भाग्यवन्तं—is equivalent to भाग्यवत्करं, the sense of the comparative being expressed by the Abl. मघवतः. मनाक्—a little. प्रतिपत्तिः—What measures are we to adopt, what line of action do you mean to follow? प्राज्ञवीत्—Spoke with determination or decision.

P. 134. प्राकार (v. l. शाल) बलव—begirt (i. e. protected) by a rampart. अक्षयम्—the store-house of an inexhaustible number of weapons. अलङ्घ्यतमा—impregnable. गुप्तिः—defence. अनुकुर्यन्ते—approve of, like. बाह्या-वन्तः—बाह्याः are the people not immediately connected with a king, such as people of the border-kingdoms, foresters &c.; अभ्यन्तराः are the men immediately connected with the king, such as his family-priest, the ministers, commanders of his army, &c. See Kām. Nīt. XVI. 19-21. कोप—disturbance, disaffection, rebellion. प्रकृत्यभिन्न—ordinary foes. अमति इति अमित्रः; fr. अम् 1 P. to go against or अम् 10 P. to afflict with sickness, + इ + व by अमेर्द्धिषति चित् (Unadi IV. 174). सहजान्—natural (i. e. born) enemies. Enemies, like friends, are of three classes, viz. सहज or those by birth, as a paternal uncle and his sons; प्रकृतिशत्रुः प्रकृत्यरि is one whose property or territory lies close to one's own; and कृत्रिमशत्रु is one so by act, i. e. who has done some great harm. See Malli. on Śiś. II. 36. The following verses from Kām. Nīt. XXVII. will throw light on this:—अलङ्घ्यतनी लुब्धो मानी चाप्यवमानितः । उद्ध्व कोपितोऽकस्मात्तथा भीतश्च भीषितः ॥ यथाभिलषितैः कामैर्भिन्नादितांश्चतुर्विधान् । परपक्षे स्वपक्षे च यथावत्प्रशमं नयेत् । भेदं कुर्वीत सत्नेन मन्त्रयमात्येषु । धत्ताम् ॥ पीराजानपदांश्चैव दण्डमुख्यांश्च दण्डयित् । साधयेद्दानभेदाभ्यां यथायोगेन चापरान् ॥ दुर्हन्त—proud, insolent; or, not easily to be quelled or put down. प्रतिविधाव—having taken counter-(defensive) measures; secure against. विज्ञापितोदन्तः—informed of the affair. पारयामिक—Cf. *supra*, p. 101. Although Kamapāla was not king, yet he was treated as a hostile person besieged in his residence, and hostile measures were adopted against him, such as that of cutting off supplies, &c. प्रत्यहन्त्यन्त—were counteracted. उद्वासितं—a house. उद्बुध्व अवसीयते; fr. सी 4 P. to finish, complete or सि 5 P. or 9 P. to bind, to fasten; + कः. गता च सा—she reached that subterranean passage. इन्दुकला—expresses loveliness, slenderness of the body &c. निर्धुनाना—entirely dispelling. विध्वंसर-

the presiding goddess of the earth. The simile expresses lofty dignity, brilliance of complexion, &c. *Cf.* Ragh. XV. 82, 83. **इरगृहिणीव**—Not a happy simile, as भवानी, in her character as दुर्गा (the destroyer of demons), is fierce-looking and not gentle-looking. **राजलक्ष्मीरिव** &c.—*Cf.* for a similar idea **अतिक्रान्तकुटुपतिसहस्र** &c. Kād. p. 11.

P. 135. **काशयष्टिः**—The *kās'a* plant. The *kās'a* plant is chosen because it has a rich growth of white flowers, and can, therefore, fitly bear comparison with the woman having a hoary head. "This (*kās'a*) grass grows from ten to fifteen feet high, and the base of the flowers is surrounded with an immense quantity of bright silver-coloured wool which whitens all the fields."—Wilson. **वासवीनं**—piteously through fear. **आज्ञापय**—Tell us. **सुदस्यः**—He addresses his speech to all the women there, as he found them frightened and confused. Mark the fem. form; **शोभना दन्ता यस्याः सा सुदती** a young woman. **दन्त** becomes **दत्** at the end of a Bah. when the comp. implies age, or when the whole is a fem. name. See com. **सत्यर्थे**—there being an occasion for it. **अनघ**—free from any mishap or danger. **सुरक्षय**—the abode of the gods, heaven. **अन्तर्वेत्नी**—big which child. A **न्** is added to the **त्** of the words **अन्तर्वत्** and **पतिवत्** before the fem. aff **ई**; see com. **उपहृरे**—in secret. **विधिवत्**—in lawful wedlock; goes with **विस्सामि**. **प्रकाशावस्थापन**—rearing (*lit.* placing) them openly. **अरातिव्यसनाय**—to meet calamity arising from, i. e. as a safe asylum against, an enemy. It does not mean 'for the incarceration of an enemy,' as there is no reason why a subterranean house was needed for that purpose; again, why were the halls comfortably built there? **धूमिगृह**—an underground mansion. **कुत्रिम** &c.—**कृत्रिमश्वासी शैलश्च तस्य गर्भे उत्कीर्णा** नाना मण्डपा यत्र तादृक् प्रेक्षासहस्र. **प्रेक्षागृह**—A dancing and music hall. **परिवर्ह**—retinue or train of attendants.

P. 136. **भोग्यवस्तु**—articles of luxury, stores. **द्वयङ्गुलनिसो**—about two inches (fingers) deep in the wall. **द्वे अङ्गुली परिमाण-मस्या द्वयङ्गुला भित्तिः**. **अर्धपाद**—a stone-covering (forming a trap-door). **किष्कुविष्कुम्भिकं**—a hand (or a span) in measure (square hand). **सन्तः**—years; the word is used generally in the pl **कानं**—granted that. **स्वमाता**—her mother. **प्राप्तकृप**—Here **रूप** is added in the sense of excellence (**परांता**); see *supra*, p. 80 com.; *cf.* also **युक्तस्य** Śā'k. II. 16, and **Rāghav.** on it. **प्रमुञ्चत्य**—lifting it up from the opposite side. **वासगृह**—the bed-

chamber. स्नेह—a multitude of women. The aff. न has the sense of 'a collection of.' संदिग्ध—bound; p. p. of दो 4. P. with सम्. मलिन—sullen, gloomy. बिलकपार—the adventure about the subterranean cavern. निकृष्टाद्यव—base-hearted, vile in purpose. यथाह्येन कर्मणा—with the proper ceremonies. प्रकृति &c.—this explains why he was not set at liberty; it may also be taken with मुमुक्षितः.

P. 137. कृतकर्मा—कृतानि कर्माणि (services) येन; who had been serviceable before. अभियुक्त—attacked. बहुपयुक्ता—made to serve a manifold purpose. ते भ्रातृरः—Simbhaghosha is Arthapála's father-in-law on account of his marriage with Manikarniká, the posthumous daughter of Chandaghosha, Simbhaghosha's elder brother. प्रीतिस्मेरः—smiling joyfully. स्मेर is fr. स्मि + र by नमिकम्पिस्त्वजसकमर्हिसदीपो रः Pāṇ. III. 2. 167. र is added कर्तरि (in the sense of the agent) to these roots; so we get नम्र, कम्प, स्मेर, अजस्र, कम्प, हिंस्र and दीप्ति.

अश्लेष—touching or scraping the clouds. कृष् takes the aff. लृच् after सर्व, कृल &c. (Pāṇ. III. 2. 42); see com. Before the aff. लृच् and लृच् the words अरुन्, दिवत्, and those ending in अ, forming the object of the verb with which they are used prepositionally, take the augment य्. वनस्पति—वनस्य पतिः; a tree. The सू comes in, as the word belongs to the पारस्करादि class; cf. Pāṇ. VI. 1. 157; see also p. 157. परिणतपतङ्ग &c.—परिणत ripened, about to set; पतङ्ग the evening sun; स एव बालपल्लवः सोऽवतंसः संजातोऽस्य, wearing the head ornament of tender sprouts in the form of the evening sun. उपास्य संध्यः—having performed the evening twilight rites. समीकृत—were levelled (being covered up by darkness). निम्नोन्नत—the high and the low places, irregularities. शरारु—शृणाति इति (fr. शृ + आरु); ferocious animals. सर्व—Śiva. शार्वर—nocturnal, nightly. अभ्रमात—covered, screened. "In which the deep caverns were filled up (covered) with the mass (flood) of nocturnal darkness, dark like" &c. Mark the recurrence the letter श in these three lines.

P. 138. एकक—एक एव एकाकी or एककः (aff. कर्), Pāṇ. V. 3. 52. उपधाव—using it as a pillow. अनुस्वायिषत् किमपि—felt an indescribable pleasure. अभ्यमनायिषत्—felt cheered or delighted. अनुस्वायिषत् and अभ्यमनायिषत् are Aor. forms of स्वायते (सुखं वेदयते) and अभिमनायते denom. verbs fr. सुख (when the agent experiences the pleasure; see com.) and मनस् with भमि by adding क्ङङ् (य). आह्वयिषता Aor. 3rd pers. pl. of ह्वय् I. A. to feel pleasure. ह्विताः—thrilled, bristled.

p. p. p. of हृद् 4 P. to stand on end, as hair; the form is also हृष्ट, & being optionally prefixed to त् in this sense by हृषेलोमसु Pāṇ. VII. 2. 29. हृष्टं, हृषितं लोम; see Sid.-Kau. for further particulars. पर्यस्फुरत् &c.—the throbbing of the right arm in the case of males indicates some impending good fortune; cf. स्फुरति च बाहुः कृतः फलमिहास्य Śāk. II. 15 and our notes *ad loc*; see also Ragh. VI. 68. वितान—a canopy. समया—near. चित्रास्तरणं—a bed of diverse colours; चित्रास्तरण may also probably mean ‘carpets of various colours.’ आगलित—a little displaced. अमृत &c.—अमृत water; फेनपटलवत्, पटलमेव च यद् &c. आदिवराह—The primeval Boar (Vishnu’s 3rd incarnation) that lifted the Earth out of the waters in which she was sinking. See our note on रसातलादादिभवेन पुंसा &c. Ragh. XIII. 8; and cf. Vishnu-P. ततः समुत्क्षिप्य घरां स्वदेह्या महावराहः स्फुटपद्मलोचनः । रसातलादुत्पलपत्र-संनिभः समुत्थितो नील इवाचलो महात् ।। अंसजस्त &c.—This corresponds to आगलितस्त्वनांशुका; as the earth emerged from the sea the oceanic waters rolled back from her head, and so she looked like the princess with her upper garment slipped off from her bosom.

भयसाहस—The meaning assigned to भय by the Com. is far-fetched and inappropriate, as it cannot be taken with the princess. The princess was in deep sleep and the earth was also motionless on account of the trance. The tremor was due to the stroke of the snout of the Boar; cf. येन प्रलयवराहघोणाभि-पानभीती भूतघात्री &c. Kād. Hence the two are compared here. स्मद्वस—agitation, perturbation. लस्य—dancing, throbbing. As her breath passed along the lower lip, the rays issuing from it seemed to throb. The poet compares her lower lip, which excited passion, to a spark of the burnt body of Cupid, and she was blowing it up as it were into a flame. बट्पद्—a bee. जातनिद्रं—(1) closed; (2) closed in sleep. लोचनेऽशीवर—The blue-lotus-like eye takes the place of the bee confined in the closed lotus. Cf. Bhaṭṭi. IV. 19; Ragh. V. 68. देसवत् &c.—first plucked off and then cast away (lying disorderly) by. वल्ली—a branch.

P. 139. ऊर्ध्वार्ण्डकपाल—the upper half of the universal egg, i. e. the vault of the sky. उदर—the convex cavity of-शक्तिवज—Kārttikeya. शिखर—the dome of his temple. त्रिशूल—the trident on its summit. उद्वलेधं—lofty like. According to Laghudīpikā (a short com. on the D.-K.; see the quotation in the com.) it means ‘a palace having the god Kārttikeya’

set on the ground floor and the trident on the dome or top, and technically called Nandyāvarta.' This sense seems to be preferable to that given by the Bhushanā, viz. 'as lofty as the temple of Kārttikeya with the trident on its dome.' सोध—*a mansion with white-washed walls.* कुतस्त्वं—*whence comes this.* हंसतुलं—*a silken bed stuffed with downy feathers; see p. 97.* क्षीतरश्मिं—*the nymphs are supposed to be borne along the ropes formed of the lunar rays.* देववि &c.—*like the goddess Lakshmi.* शारदशशाङ्क—*is peculiarly white, and is often referred to by Sanskrit poets; cf. Śāk. कः शारदीं ज्योस्त्वा पदान्तेन वारयति III. p. 74.*

संवाह्यमाना—(1) being acted upon; (2) gently pressed or shampooed. संकुचति—(1) is closed; (2) closes her eyes in sleep; this is one of the signs which distinguish her from the immortals. निद्राति *v. l.*—*sleeps.* शबलित—*variegated, decked.* इक्षिप्त—*on which there appear.* निर्भर—*v. l. दुर्लभ makes no sense. The Com.'s. meaning असह्य is far-fetched.* वैषण्यं—*change of colour, it being dried up.* वर्णक—*the paint or unguent.* परिभोगां—*according as they are used or worn.* भूसरिणम्—*duskiness (which does not appear in the case of heavenly beings).* These are the accidents from which the denizens of heaven are exempt. Three of the signs here mentioned are among the six by which Damayanti recognized Nala; *cf. सुरेषु नापश्यदवेक्षताक्षणीनिमेषमुर्ध्वाभ्रुति संमुखी सा । इह त्वमागम्य नले मिलेति संज्ञानदानादिष्व भावमाणम् ॥ नाकुड् बाला विपुधेषु तेषु शोदं क्षितरेक्षत नैषधे तु । पश्ये सृजन्त्याः परिरम्भमुर्ध्याः संभृतसंभेदमसंशयं सा ॥ स्वैदः स्वदेहस्य वियोगतप्यं निर्वापयिष्यन्निव संसिद्धोः । हीराङ्गुरश्चाक्षणी हेमनिष नले तयाऽऽलोकि न देवतेषु ॥ Nai. XIV. 19-21.* तदेषा &c.—*By observing these signs he determines that she is a mortal, and not a superhuman being.* सौकुमार्यं—*loveliness.* संहताः—*joined together, stout and firm (and not loosened like those of married ladies).* पाण्डुतां—*mingled with paleness (brought on by her longing, and indicating that she was unmarried yet).* Dissolve पाण्डुतया अद्विद्धा. अधरमणि—*her ruby-like lower lip.* अनरवापूर्णं—*not much rounded, not very fleshy.* कठोर—*developed, expanded; hence, blooming.*

P. 140. अनङ्गज्ञानं—*Because she had not yet been subject to the influence of love.* विश्रद्धमधुरं—*gracefully or charmingly on account of innocence or ease of mind (freedom from any misgiving).* निर्दयं—*cruel, i. e. hard-pressing.* अनतिक्रान्तं—*मर्यादं चेतीत्यस्य whose mind has never entertained or harboured*

a thought unworthy of an honourable man. The intended sense is well brought out in the Com. आसक्तचक्षुरूपं—*Lit.* in a manner becoming the love I feel for her; hence, in obedience to the inspiration of love. स्पष्टं—undoubtedly. *Cf.* p. 98, l. 11. अयाहं—and yet. स्पर्शस्पर्शं—just touching her body (neither in close contact with, nor separate from, her person) आविष्टं—in a manner filled with love and fear blended together; overpowered by the joint influence of. लक्ष्यसुप्तः—feigning sleep; outwardly asleep but observing what passed around. लक्ष्य pretence, shame; *cf.* इदानीं परीक्षे किं लक्ष्यसुप्तसुत परमार्थसुप्तमिदं इदं *Mrich.* III. p. 78; also दीपं चापि न मर्षयेदभिसुखं स्याल्लक्ष्ये सुप्तं यदि *Ibid.* III. 18. रोमोद्धेद—horripilation caused by the touch is one of the *S'āttvika* bhāvas; जृम्भा is a *Vibhāva* or external sign of a feeling; मन्दर may better be taken to mean 'dull'; see *Bhūshapā.* स्वङ्गत्—moving, trembling. सान्त—wearied, languid; p. p. of तम्. अनातिपक्क—incomplete, broken. अपाङ्गपरभाग &c.—with the beautiful corners of her eyes reddened. भासं—see com. विलास-
particular posture of the body in the presence of a lover; विलासोद्देशो यः प्रियाभाषासनादिषु. विभ्रम—particular sportive actions of the body under the influence of love; amorous gesticulations. See com. द्यवहितानि—*Lit.* screened or mixed with; hence, full of. व्रीडान्तराणि—controlled by modesty (i. e. not freely displayed). कामावेगं—under the sway of vehement love. सावसावास—सावसज्जनित आयासः (*Madhy. Comp.*); languor or exhaustion. स्वेदपुलक—clusters of the drops of perspiration.

P. 141. मधुरं—charmingly contracted at the corner. त्रिभाग—*Lit.* means 'the third part.' तृतीयो भागश्चिभागः। संख्यासौदस्य वृत्तिविषये पूरणार्थत्वानिश्चये। यथा शतांशः सहस्रांशः इति। *Malli. on Kum.* V. 57. आविष्ट—possessed by. किमपि—under the influence of some unknown power; I do not know how. As to the unknown power, see p. 143. l. 11. अननुकूल—unpleasant, disagreeable. विप्रलम्भ—an illusion. माया—magic power by which such illusions are wrought or unreal scenes presented to view. प्रतिशयितो भवामि—I shall lie down without food till I gain my object. *Cf.* अनया च किलास्मै प्रतिशयिताय स्वप्ने समादिष्टम् p. 149; कुरङ्गेरपि प्रतिशयितेरिव *Kād.* p. 385. प्रतिशयन means lying down without food, with an intention even to die, before a deity, and keeping there until one secures the desired end.

सान्त—withered; see above. क्लृप्त—worn out. निवसनो—
Dissolve क्लृप्तं निवसनमुत्तरीयं च यस्याः; because the same garments were used; according to a line quoted by Mr. Agashe, a

woman in separation wears—वासस्तदेव वपुषो बलयं तदेव हस्तस्य तेव जघनस्य च रत्नकाञ्ची. निरलङ्कक &c.—drily red, being destitute of the red lac-paint. जर्जरित—parched. धूस्र—dusky. रुधिरावशेषं—the animation and glow being gone, only blood remains behind. लोहिततर—excessively red. कुलचारित्र्य—virtuous conduct worthy of a noble family; चरित्रमेव चारित्र्यम्. विश्वमेण—which had the grace of, which looked like. एकवेणी०—The mass of hair collected into a single braid and allowed to hang on the back reaching down the hips. Ladies in separation are often described by poets as wearing this एकवेणी; cf. नीलभागाभया वेण्या जघनं गतयेकया । नीलया नीरदापाये वनराज्या महीमिव ॥ Rām. Sund Kā 15. 25; etc.; Ayodh. K. X. 9 Śāk. VII. ततः प्रविशति एकवेणीधरा शकुन्तला p. 194; and Śl. 21; गण्डाभोगात्कठिनविषमामेकवेणीं करेण Megh. II. 32. चूडिका—a sort of bodice, a covering. The technical meaning (a bracelet made of the horn of a rhinoceros or the like, i.e. of ivory &c.) given by the Bhā. does not seem to be intended, as is shown by the word परिधृता. पतिव्रतापसाका—the banner, i. e. the best of. The preceding signs showed that she was like a dutiful wife, in separation, pining for her husband. क्षामक्षामा—greatly emaciated. The repetition shows excess; cf. क्षामक्षामकपोलमाननं Śāk. III. 8. अनुभाव—superhuman power. वर्णविकाश—complexion. वास्तव्य—maternal affection.

P. 142. मणिभद्रस्येति—see p. 19. राजराजप्रवर्तिता—See *supra* p. 127. वो जननी—Being the mother of Arthapāla, she bore maternal relation to the other *Kuma'ras* also, as they were bound together by a sort of artificial fraternity.

Cf. Wilson's remark on this—"The fifth section relates the adventures of Pramati, who is here represented as the son of Kāmapāla by the Yakshini Tārāvali, and not, as in the Introduction, the son of Sumati. Arthapāla is there also called the son of Tārāvali, while, as we have seen in the preceding narrative, he is described as the son of Kūntimati. Either the author has been nodding, or the Introduction is the work of a different writer, who has been heedless or forgetful of the narrative of his predecessor." Such is Wilson's remark; and the sentence further on, कथं ममृत एवायं वास्तव्य अर्थपालस्य प्राणदत्तः सखा &c. on p. 143, at first sight seems to support it. But it is due to Wilson's ignorance of the fact that Indian ladies regard the friend of their son as a son and address him as such. In the above sentence she calls Pra. her son but calls Artha. वस्त. Even in Nārāyanabhaṭṭa's पूर्वपीठिका of the Daś. published by Mr. Agashe, he along with प्रमति is called the son of Sumati.

पितुः—i. e. his uncle. *कलुषिताशया—my mind or reason being clouded; see p. 129, ll. 13, 14. भद्रशब्दविधुर—अनुभव is fr. श्री

with अनु and means 'what sticks to the mind after (अनु) and causes pain,' hence repentance, remorse. विधुर—विगता धूः कार्यभारी यस्मात् (with अच् added at the end); which cannot bear a burden or responsibility; hence, unnerved, helpless; hence, here, distressed; afflicted with repentance. Cf. मयि च विधुर भावः कान्तापवृत्तिपराङ्मुखः Vik. IV. 20. रक्षारूप—in the form of a demon. चण्डिका—a passionate or irascible woman, a virago. प्रवासदुःखाय—that you should experience the pangs of separation. आविष्टा—possessed. आवस्ती—name of a town, the modern Sahet-mahal, on the southern bank of the river Irāvati. It was the capital of the Uttar-Kosalas, 58 miles north of Ayodhyā, where Lava is said to have reigned and which is called Śarāvati in Ragh. XV. 97. "It was the Savatthipura of the Buddhists. Buddha resided here for 25 years." Agastya. न तत्त्वतः परिच्छिन्नः—I did not know you properly or as to your real character. अविरलः—beset with many, abounding in, dangers. सुगमः—pleasant or delightful in summer; cf. सुमगसलिलावगाहाः S'āk. I. 3. विमानहर्म्यः—a very lofty palace (with seven stories); विमान may be a name, or a building like a balloon in form; cf. विमान-पतिच्छन्दः. Vik. II.

P. 143. आस्त्रालीकप्रत्याकलनः—Adv. comp.; with trepidation seizing me at (the consciousness of my crime) the offence I had offered to my husband. She was afraid because Gaurī might know her crime and reprove her for the same. प्रपत—howed down with, overpowered. It may mean 'favourably inclined,' if the reading be बहुदयात्. प्रत्यापन्नः—I regained my superhuman power माव—heart. . आत्मानं &c.—do not disclose or communicate to each other their love. आघ्राता—overpowered or subdued (enslaved by). लब्धलक्षः—on finding an opportunity or leisure. Perhaps the reading is लक्ष्यः—on definitely knowing the object of his love (lit. his mark). प्राञ्जलि—प्रबद्धः अञ्जलियेन तत्. अभ्यवर्तिषि—set out for. निगम—a residence of merchants; a market—place. नैगम—a merchant, a citizen. The word occurs in Vik. V. 4. ताम्रचूडः—a cock. बृद्धविदः—an old cunning Brāhmaṇa. गरिकेलजातिः—of the cocoanut breed; a large and strong cock. बलाकाजातिः—one of the Balākā kind. It is described as long-necked, white, and of great strength. प्रतिविपुल—set up or matched against.

P. 144. व्युत्पादित—enlightened, made acquainted with, the real nature of things. उपहस्तिका—A small purse or box

(see com.) अतिसंरुद्ध—very furious, greatly excited. भट्ट-
प्रहार—as each struck the other. स्वपक्ष—the partisans of each.
कङ्कहारवद—*lit.* the lion's roar, the war-cry, the cry or shout of
encouragement. स्ववाटं—his own part of the country or party;
for the Brāh. belonged to the eastern part of the country.
वयोविकृद्धं—Because ययोरिव समं वित्तं &c. सत्यर्थे—If there be an
occasion for it; see *supra*, p. 135. 1 6. हंसक—an anklet
(ornament for the feet); *cf.* सरित इव सविभ्रमप्रपातप्रणवितहंसकभूषणा
विरुद्धः। Śis. VII. 23. पद्ययिष्य—alternately. निर्वर्णयन्ती—closely
marking or observing. सवितर्कं—वितर्केण सहितं यथा तथा
(*Avya*); surmisingly. अनाकस्मिक—not accidental, not surely
a matter of chance; *i. e.* occasioned by some motive. खिर-
स्थिति—standing for a long time. The Oom. needlessly takes
स्थिति in the sense of स्थैर्य. कथासंश्रिता—engaged in conver-
sation. देशातिथि—one coming from a different country (and
not merely a different village), a foreigner. युयः—favour.

P. 145. संवाध—a crowd. तद् दृश्यं तलं—that (*i. e.* that
was seen by me) surface of the mansion. प्रकामवि—very
extensive. प्रतिकृति—a portrait. तावती भूमि—that stage in
the progress of love, or that intensity of love. व्यथितोन्मादित्वा—
tormented and driven to insanity. उन्माद is one of the ten
stages of love; see *supra* p. 95, note on उन्माद्यत. निर्वन्धपुष्ट—
asked with importunity, or insistingly. समर्थ—adequate; *lit.*
capable of explaining the whole. संशयाना—suspecting; pres.
p. of शी with सम्. व्याजसुप्ता—feigning sleep. उल्लसन्—swei-
ling, rising. किलैव स्वप्नः—could this be a dream? गमय—
allow to pass. निराशङ्क—*lit.* which might enable me to reside
in the princess' apartment without any apprehension of
danger. अरूपपगमय—having somehow made her to agree
to it, having persuaded her. खर्बट—a village at the foot of
a mountain. See, however, note on नगरग्राम *eto.* p. 157.
विभ्रमटव—having asked me to take rest. *Cf.* शकटदास विभ्रामय
करमकम्। Mud. p. 70.

P. 146. प्रत्यादेश—*lit.* ordering back; setting aside;
hence, an exceller, a rival. *Cf.* प्रत्यादेशो रूपगर्हितायाः श्रियः
Vik. I.; प्रत्यादेशो धनुष्मती Kād. p. 5. It also means 'rejec-
tion'; *cf.* Sak. VI. 9. नवमालिका—is noted for its softness. *Cf.*
येन नवमालिकाकुसुमपेलवा रवं &c. Śāk. p. 19. समापत्तिदृष्टा—seen
accidentally. *Cf.* समापत्तिदृष्टेन केशिना Vik. p. 10. माराच—steel-point-
ed arrows. ०द्युष्योद्धरणक्षमः—The Oom. reads ०द्युष्यः,—evidently
taking it with the speaker. धन्वन्तरि—The physician of the gods,
and one of the 14 jewels produced at the churning of the

ocean, with a cup of nectar in his hand. परिवर्तितः—having changed my dress for a woman's; having disguised myself in female apparel. नाम—अलीके, assuming the character of, giving out that. The author only knows how a strong and well-built young man with muscular arms like Pramati (all the Kumâras were such) could assume the disguise of a young girl and pass for such. The device, however, is ingeniously planned. Perhaps this part of the story was suggested by the 15th story of Vetâla, wherein mention is made of a boy disguised as a girl and his introduction as such in the royal household and his intrigue with the princess; the following extract from the Kathâsaritâsâgara, XII. 22, will make the similarity clear—तद्रूपं तं समादाय गत्वा धूर्ताधिपौऽथ सः । तस्मिन्ना-

जनकं सुपमास्थाने तं व्यजिज्ञपत् ॥ राज्ञेकोऽस्ति मे पुत्रः कन्या बुराह्ण तरुते ।
मयेषा वाञ्छिताऽऽनीता स च कापि गतोऽधुना ॥ तन्वेदुमहं यामि तदेवा रक्ष्यतां
कन्या । आनयामि सुतं यावत्स्वं हि विश्वस्य रक्षिता ॥ तच्छ्रुत्वा शापभीत्या च

प्रतिपद्य स रूपतिः । सुतामानाययामास यशःकेतुः शशिप्रभाश्च ॥ जगाद चेत,
पुत्रीमां कन्यां रक्षेः स्वमन्दिरे । स्वपार्श्वे एव चाहारशय्या चास्याः प्रकल्पयेः ॥ ślokaas
27-31; अथ तत्र तया सार्कं स मन्त्रिभूतमार्यया । तरयी द्विजो दिवा नारी राज्ञी
च पुरुषोऽभवत् ॥ १८ ॥ शशिनाऽनुगतः सख्या तरुणद्विजरूपिणा । आगत्य तं यशः—
केतुं प्रह्वो राजानमब्रवीत् ॥ आनीतोऽयं मया पुत्रो देहि मे तां स्तुषामिति ॥ * *

* * * ब्रह्मज्जाने क गता सा स्तुषा ते क्षमस्व तत् । अपराधास्तुतस्यार्थे
ददामि स्वसुतो तव ॥ १०३ ॥ &c. धर्मोसन—judgement-seat, throne of
justice, i. e. sitting on which a king dispenses judgement.

विद्यामयं &c.—The only price charged was learning. वैवाह्य—
fit for a marriage-connexion. अतुमता दातुं—betrothed.

संन्यसित्ये—संन्यासं ब्रह्मिण्यामि (i. e. enter upon the fourth stage of
life). दुरभिरक्षतया—the care of (grown-up) daughters being

an arduous or difficult task. आपन्नशरण—the protector or
succour of the distressed. अधीतिन्—अधीतमनेन proficient in

sacred lore. See com. at p. 147. अगति—helpless, having no
other course left. आदिराज—his predecessors (आदिराजानां &c.);

Or sing. आदिराजः, which may refer to Vaivasvata Manu; cf.
वेवस्वतो मनुर्नाम, माननीयो मनीषिणाश्च । आसीन्महीक्षितामायः प्रणवच्छन्दसमिव ॥

Ragh. I. 11. 'The chief of those whose careers were as noble and
exalted as that of Manu, the first king.' आदिराजो मनुर्विव प्रजानाश्च ।

Râmâ. According to some आदिराज is पृथु. The Mah.-Bhâr. men-
tions आदिराज as one of the sons of अविक्षितः—अविक्षितः परिक्षितु

शत्रुलाभश्च वीर्यवान् । आदिराजो विरागश्च शास्त्रमलिश्च महाबलः ॥ A'âr. V. P.
101. 40. But this king could not have been meant. Dandîn

probably refers by आदिराज to the preceding kings, as in his

Kāvya-darśa:—अदिराजयशोविम्बमादर्शं प्राप्नोति वाङ्मयम् । तेषामसंनिधानेऽपि न स्वयं पश्य नश्यति ॥—where the Com. says आदिकालीना इत्याकुपयुतयो राजानः as is also clear from the author's word तेषाम् in the third line. धुर्यः—धुरं वहतीति; also धैर्येय by adding टक् (एय); see com.; lit. 'one who bears a yoke;' hence, the chief of.

P. 147. भवद्भुजः—gives the हेतु. Her chastity remaining inviolate under the shadow of your arm. अभिमनायमानः—approving of it. Cf. *supra*, अभ्यमनायिष्ट चान्तरास्मा p. 138. फल्गुनीषु उत्तराशु—The twelfth lunar mansion consisting of two stars having the figure of a bed. Here the full-moon-day is meant, as this is the asterism of that day and gives the name to the month. गोरुतान्तरं—A distance covered by the plowing of a cow. वानीर—a sort of cane. विहारस्वाकुले—being deeply engaged in sport. मग्नपस्ततः—diving and swimming off (under water). जामाता नाम—here नाम is used to indicate a feigned or pretended action (अलीके); cf. *supra* भीतो नामावपुरः p. 132; and *infra* कार्तान्तिको नाम सूत्रा p. 159. उन्मद्भवामि—I shall emerge. आस्थानी—the royal assembly. श्रीभुजाः—he is fit to serve you, the enjoyer of wealth, i. e. the wealthy king. गृहीतिन्—one who has mastered. Words like अधीतिन्, गृहीतिन् &c., govern the loc. of their object, by the Vārt. 'सस्येन्विषयस्य कर्मण्युपसंख्यानम्.' The six *āṅgas* or minor works necessary for the proper understanding of the Vedas and the ritual are:—शिक्षा कल्पो व्याकरणं निरुक्तं ज्योतिषां गतिः । छन्दोवाचितारित्येष षडङ्गो वेद उच्यते ॥ आन्वीक्षिकी—logic; it also means metaphysics or आत्मविद्या. Cf. Kāmandaka आन्वीक्षिक्यात्मविद्या स्यादक्षिणात्सुखदुःखयोः । ईक्षमाणस्तया तत्त्वं हर्षशोकौ व्युदस्यति ॥

चतुःषष्टिकला &c.—For the sake of the curious reader the sixty-four arts mentioned by Hindu writers are given below in a foot-note from Vātsyāyana's Kāma.—Sūt. III. 16.* आगम—theory. प्रयोग—Practice. तन्त्र—a treatise on a particular art.

* गीतं, वाद्यं, नृत्यं, आलेख्यं, विशेषकच्छयं, तण्डुलकृष्णमन्त्रालिकारा, पुष्पास्तरणं, दशनवसनाङ्गरागः, मणिभूमिकाकर्म, रायनरचनं, उदकवाद्यं, उदकाघातः, चित्राश्वयोगाः, माल्यग्रथनविकल्पाः, शेखरकापीडयाजनं, नेपथ्यप्रयोगाः, कर्णपत्रभङ्गाः, गन्धयुक्तिः, सूषणयोजनं, ऐन्द्रजालाः, कौजुमाराश्व योगाः, हस्तलाघवं, विचित्रशाकयूष (०काप०) मद्यविकाराक्रिया, पानकरसरागासवयोजनं, सूचीवानकर्मणि, सूत्रक्रीडा, बीणाडमरकवाद्यानि, ग्रहेल्लिका, प्रतिमाला, दूर्वाचकयोगाः, पुस्तकवाचनं, नाटकाख्यायिकादर्शनं, काव्यसमस्यापूर्णं, पट्टिकाविश्ववानविकल्पाः, तक्षकर्मणि, तक्षणं, वास्तुविद्या, लम्ब्यरत्नपरीक्षा, चातुषादः, मणिरागाकरज्ञानं, वृक्षापुर्वेद्योगाः, नेत्रकुटुलावयुज-

पुराण—A Purāṇa treats of five topics—सर्गश्च प्रतिसर्गश्च वशी मन्वन्तराणि च । वंशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥ इतिहास—fr. इतिह a particle expressing past occurrences orally handed down; तदास्ते अस्मिन्; properly means the philosophy of history; historical facts so arranged as to teach moral lessons &c. It is defined as धर्मार्थकाममोक्षाणामुपदेशसमन्वितम् । पूर्ववृत्तं कथायुक्तमितिहासं पचक्षते ॥ आख्यायिका—see *supra*, p. 21. उपनिषद्—portions of the Veda (forming the उत्तरमीमांसा or वेदान्त) the main object of which is to explain the true relation of the world, as also of the individual soul, to Brahma, and to point out thereby the true means of salvation. अर्थशास्त्र—or the Pārvaṃimāṃsā, which explains the Vedic Mantras applicable to the ritual. Or अर्थशास्त्र may have its usual meaning of 'The science of wealth or political economy.' निर्मत्सरः &c.—an appreciator of the merits of others without being jealous.

P. 148. सख्यः—of agreeable or sweet address. संविभागः—munificent. श्रुतधरः—श्रुतस्य धरः, धरतीति धरः; श्रुत sound knowledge of the Śāstras; cf. श्रुतमप्यधिगम्य ये रिपूश्च &c. Kir. II. 41. न च गुणेषु &c.—Nor do I see any virtue which he does not possess. वैलक्ष्य—embarrassment, perplexity, confusion. अनित्यता—by mentioning the fact that worldly things are after all transitory. उपक्रमिष्यसे—proceed to, be prepared for. अतुल्यैः—of great value. उपचलन्त्य—having coaxed or gratified. कपटप्रपञ्च—the laying out or formulating a fraudulent plan or scheme. पाञ्चालसर्मा—This somewhat abrupt introduction of the name of the Brāhmaṇa at the close of the episode is probably for the sort of alliteration it gives with पञ्च in प्रपञ्च. निपुणं—cleverly, skilfully. अहीनकाल—immediate, without loss of time. नवमालिका—The princess of that name; also, the creeper of that name. स्मितमुकालित—blooming with a smile. ऊर्जितं—high spirit, nobility of mind. This may also be taken as an adj. meaning 'lofty', noble, qualifying चेष्टितम्.

विधिः, शुक्रशारिकापलापनं, उस्तादने संवाहने केशमर्दने च कौशलम्, अक्षर-मुष्टिकाकथनं, स्लेच्छितविकल्पाः, देशभाषाविज्ञानं, पुष्पशकटिका, निमित्तज्ञानं यन्त्रमातृका, धारणमातृका, संपाठ्यं मानसी, काव्यक्रिया, अभिधानकोषः, छन्दोज्ञानं, क्रियाकल्पः, छलितकयोगाः, वस्त्रगोपनानि, द्यूतविशेषाः, आकर्ष-कीडा, बालक्रीडनकानि, वेनायिकीनां वैजयिकीनां व्यायामिकीनां च विद्यानां ज्ञानम्, इति चतुःषष्टिद्विविधाः । शास्त्रान्तरे चतुःषष्टिद्वयलला उक्तास्तासां कर्मा-श्रयाश्चतुर्विंशतिः, यथाश्चया विंशतिः, शयनोपचारिकाः षोडश, चतस्र उचर-कलाः । For these see the com. on the Kāma-Sūtras

P. 149. सुहोदु—The Suhma country lay to the west of Vanga (Eastern Bengal). Its capital ताम्रलिप्त (also called दामलिप्त तामलिप्त &c.) is identified with the modern Tumlook on the right bank of the Cosseye (the Kapiśā of Kālidāsa). In ancient times the town was situated nearer the sea and was a place of considerable maritime trade. परिवादिनी—a seven stringed instrument, a guitar. विस्मृतः—adv.; in a manner forgetting her passion for her residence on Vindhya. विन्धवासिनी—the goddess Durgā (as the goddess of the Vindhya Mountain), called further on Somāpīdā. “A celebrated temple to her under this appellation is in the neighbourhood of Mirzapur.”—Wilson. प्रतिवायिताय—see *supra*, p. 141. 1. 8. अनुजीविष्यति—will be the vassal of, will depend on. कन्दुकन्दुय—playing at ball, moving the ball dexterously; see p. 151. ll. 9-16. The commentator's कन्दुकवन्दुयं तेन does not seem to be right. कन्दुकावती—the final vowel of a word is lengthened before मत् or वत् when it contains many vowels and is not a word of the अजिरादि class and the whole forms a name; see Pān. VI. 3. 119 quoted in the com.; thus अमरावती; but वल्लवती (which is not a name). धात्रेयिका—her foster-sister; see com. The aff. is ढक् (व्य), धात्रेयः m., धात्रेयिका (also धात्रेयी) fem.

P. 150. बलवत्—forcibly; often used an adv. नूपुरकवित्—the tinkling of anklets. मे जीवितं—i.e. his beloved. निरुस्पता—(1) coldness; (2) want of animation, spiritlessness. सुदृष्टं कारयित्वा—making her take a full view of me. निस्प्रतिक्रियान्—powerless to retaliate, which find no means of retaliation. वेशदास—slave of a harlot. वेशः—the courtesan-class. समर्थयेयं—I shall be upholding or confirming. अवदर्शी—I will myself lead the way. उदैरत—Imperfect 3rd pers. pl. of ईर् 2 A'. to go, with उद्. अनिविद्धदर्शना—a sight of her is freely allowed to all. This shows that in Dandin's time also, princesses and high-class ladies did not expose themselves to public eyes except on occasions.

P. 151. सकाशवर्तिनी—I will stand at her elbow. रङ्गपीठ—any seat for beginning any exhibition. अतिष्ठत्—she at once stood in (i.e. occupied, took possession of) my heart. अन्तराले—in her passage from where she stood to my heart. विचीया—admiration. A noun from the denom. verb विचीयते derived from चिद्य by suffixing क्यच् (य). The verbs thus formed are A'tm. वदि न हि &c.—He means that she is superior even to Lakshmi in

beauty, excellence &c. अन्वयः—a double negative; वय is what is fit to be spoken; अन्वयः is what is fit to be condemned, or blameable; and न अन्वयमनन्वयः what is faultless, praiseworthy, excellent. Lakshmi is वयः because she submits to the embraces of many. अन्वयः—वतो यामः उपभोगकाली ययः, fresh, not previously enjoyed by any one. For यानयान comp. Bg. XVII. 10. अन्वयः—unblemished, blameless, excellent, faultless; without blemish or deformity अन्वयः—thrown crosswise; or, with the palms turned downwards. अन्वयः—the spots on which were of a deep-red paint. अक्षि in the case of the ball means 'eye-like spots.' In the other case अन्वयः means 'excessive or intense passion.' लीलाशियलं—gently (lit. loosely, not with great force) through sportiveness. सनादृक्—striking it down. हस्तपुट्टेन &c.—Throwing it up after having caught it on the back of her hand. चक्षुःपट्टिलाम्बित—marked with her quickly-moving glances. A series of glances is often compared, on account of the dark pupil being prominent therein, to a garland of blue lotuses by Sanskrit poets. अन्वयः—The row of bees corresponds to the series of her glances. मयविलम्बित &c.—Striking it with greater or less force; keeping the time of its rapid, slow or ordinary motion. चूर्णपट्ट—has a technical meaning; it means—stepping backwards with a degree of rapidity proportionate to the motion of the ball and impelling it with proportionate force. पट्टं &c.—She kept it fluttering in space like a bird, hitting it alternately with her right or left hand as it approached her obliquely or in a straight line. दूरोत्थितं &c.—When it rose to a great height, she struck it in its rapid descent and took the musical leap, i. e. sprang forward ten steps to catch it.

P. 152. प्रत्यागमनवत्—brought it back to its original or starting point. अनेककारणमधुरं—gracefully on account of the several feats of dexterity. उच्चावचाः—loud and gentle, manifold. प्रशंसावाचः—exclamations of applause. तत्क्षणम्—In whom I came to confide the very moment. The Com. reads प्रतिक्षणास्तद्विभ्रमं—whose admiration grew every moment. If this be the original reading, it must be taken as an adv. along with कण्ठकितगण्डं &c.; or it will be better to read प्रतिक्षणास्तद्विभ्रमे qualifying मयि. But the reading in the text is better. उत्कृष्टेक्षणं—with my eyes dilated. मयि—The constr. is तस्या अभिमुखीभूय तिष्ठति मयि. तत्प्रयत्नावलीर्षं &c.—under the influence

of love felt then for the first time. **सर्वदुर्गमार्ग**—following the motion of the ball. **महर्षानलज्जया**—abashed by my gaze **पुष्प-मयं** &c.—a flowery cage was as it were formed by the red-spotted ball whirled about her in rapid rotations. **पञ्चविन्दुप्रसृत**—giving five strokes to the ball rapidly so as to make it appear like five specks. **गोमुनिकाप्रचार**—a movement like the undulating line of forked lightning (Wilson). **रागविभ्रम**—(1) motion of the different colours; (2) the flashing of its colour. **भूषणमणि** &c.—in which the jewels in her ornaments jingled in correspondence with the fallings of her foot-steps. **अपदेश-स्मित**—smiles under some pretext. **प्रतिसमाहित**—re-adjusted. **शिखण्डभार**—mass of her hair, abundant tresses. **समाघटित**—struck together. **अञ्जितोत्थित**—beautifully rising. **वेक्षित**—waved. **आवर्जित**—in which her long arms were converged. **त्रिक**—the distance between the shoulder-blades. **अवगलित** &c.—in which the golden sockets of her displaced ear-ornaments were put back with such quickness that her ball-sport was not interrupted. **असकृदुत्क्षिप्यमाण**—in which the ball was whirled in circles round and within (the space of) the hands and feet lifted up.

P. 153. **मधुवदिक**—In which the very thin (lit. stick-like) middle part of her body was now seen and now lost to view. **विपर्यस्त**—tossed about. **अकुरित**—appearing as drops. **दुक्षित**—wetted. **पद्ममङ्ग**—The ornamental paintings on. **मधुपल्लव**—The tender leaf worn on the ear as an ornament. **निबन्धन**—restraining, adjusting or keeping in position. **निमील्य**—bending, shrinking. **हन्मील्य**—unbending, stretching forth. **एकेनेवा-नेकेनेव**—Cf. for the idea **एकोऽपि नय इव भाति कन्दुकोऽयं** &c. quoted in the Introduction. **सामुराग**—(1) full of love; (2) affectionate. **कुबलव**—The blue lotus or **नीलोत्पल** is one of the five arrows of Cupid. **सापदेश**—under some pretext; one of the ways in which Sanskrit poets make maidens betray their love. Cf. **दर्शकुरेण चरणः सत इत्यकाण्डे** &c. Sak. II. 13; and **यदियं पुनरप्यपाङ्गनेना परि-वृत्तार्थमुत्सी नवाऽय दृष्टा** Vik. I. 16. **वज्रवत्**—with care. **अत्युदार**—splendid, liberal. **प्रपञ्चपेशल**—gracefully through love. **आकाङ्क्ष**—merely to be wished for (i. e. not to be realized). **विरक्तः**—disgusted with or ceasing to love her.

P. 154. **रोषादि**—Because she had fixed her affection on one who had excelled him (Kāma) in beauty. **सम्बरद्विषा**—By Kāma. Śambara was a demon killed by Pradyumna, son of Krishna and supposed to be Kāma re-born as such; hence

राम्बर० means Kāma. विदितम्—By whom the state of her mind (i. e. that she was affected by love) was known. विधिः—a thing ordained, or course of events. बहु विकल्पयतोः—who discussed the matter, expressing many misgivings. निवर्तन—morning devotions. अनुकूल—calculated to please, agreeable. उपकार्या—a tent. उपरुद्धं—held fast or bound by. इत्याद्याः &c.—that hussy, Ohandrasenā. जालरन्ध्र—the lattice-holes. तवेष्टा—appointed to watch her actions. बराकी—the wretch. किल—as is said; or, as I hear. This shows that he treated the prophecy with scorn.

P. 155. स्पन्दमानः—swimming. प्रस्तुवसि—the next morning. वहिर्ध्वं—A boat or ship; cf. पल्लवयोधिजले धृतवानसि वेदं विहितवह्निचरित्रमस्वेद्यः। Gīta. I. बहनाः—Wilson says—“By Yavanas we are here probably to understand Arabs, who, we know, were at this period the chief traders and navigators in the Indian and China seas.” रामेशुनाम्ने—The name Rāmeshu seems to be an Indian name; the Yavanas, therefore, were under the command of an Indian navigator. So it appears the Yavanas mentioned here were some settlers from Arabia on the sea-coast near the Suhma country and mixed up with the Indian fishermen there. नाविकनायक—the captain. अपि—it is possible that. द्राक्षाणां &c.—It seems it was their trade to capture men and sell them as slaves to work in large fields of grape-plants or vine-yards. मङ्गु—a galley or war-ship. संप्रहार—hand-to-hand fight. पराजयिष्यत—Pass. Aor., 3rd pers. pl. of जि with परा. अगसीध्व—helpless. अवसीदतः—giving way, whose courage failed them. अवसाद्य—to rout, to destroy. भल्ल—a large arrow with a crescent-shaped blade at the end. अनविसर—who was unattended or without servants; it may also mean, who had not come forth to fight. सान्नायिकाः—my comrades in the fight. The word properly means a ‘merchant trading by sea;’ समुद्रितानां वमनं द्वीपान्तरगमनं वा संयात्रा। सा प्रयोजनमस्य; संयात्रा + अन् (इक). कुतान्तविलसः—The evil pastimes of fortune or fate; for this meaning of कुतान्त cf. *supra* p. 127, l. 14. हर्षकिलकिला—peculiar shouts of rejoicings. किलकिला is an onomatopoeic word. Cf. संसकाकुल-केल्यः किलकिलाकीलाहलेः संमदात् &c. Mal.—Mādh. V. 11.

P. 156: दुर्बारा—Difficult to be managed or properly steered. दुर्बहा &c. l.—difficult to be controlled or guided. अनुकूल—contrary, not favourable. गच्छासिद्ध—having dropped the stone-anchor so that it should stick fast to the ground. This is an adverbial comp. मध्यभाग—the middle region or

the skirts. गन्धवापाय—minerals, such as red arsenic and others; or, benzoin (शैलेय). उपर्यका—adjoining ground. We should rather expect अधिर्यका (table-land) here, first because he is referring to the land above the नितम्ब of the mountain, and also because such minerals are found on the tops of mountains. Cf. अधिर्यक्यानिव धातुमय्या Ragh. II. 29 चन्द्रकोत्तर—marked by the spreading circles caused by the drops of &c. शोचवारि—water of a mountain-stream. मञ्जुलतर—exceedingly lovely or beautiful, engaging. आभोग—expanse, avenue. अतृप्ततरया—that never got satisfied; that was the more thirsty. पश्यद्—enjoying the sight of; attracted by. शोणीभूत—made red. नालीक—a lotus. भीमरूप—of hideous aspect. निर्भयता—menacingly; the root, which is A'tm, is often used in the Paras by our poet. विश्रवापाय—having, or covered with, (mineral) stones of variegated colours. प्रियहिताय—for happiness and benefit. संकल्प—determination, resolute purpose.

P. 157. प्रमाण—Proofs. विगतः—A most arid country in ancient times. It stood for the desert on the east of the S'atadru and included the tract between the Satlej and the Sarasvati, containing Ludhiana and Patiala on the north and some portion of the desert on the south. स्फीत—large. सार—property, estate. दशघ्राक्षः—Indra (the god with a thousand eyes), the dispenser of rain. न वर्षे दशः is idiomatic for 'there was no rain.' ओषधयः—ओषः पाकः धीयते आसु इति; annual plants or herbs that die after bearing fruit. See com., and Mann. I. 46. वनस्पतयः—large trees that bear fruit without apparent blossoms; see note on the word at p. 137. ह्रीवाः—without watery substance, empty. जवन्ती—a river. नित्यन्ध—the current. हस्त—a stream. The word occurs in the Veda in the same sense. कथा—jovial talks, merry conversations. शुष्क—lean, starving. नगरग्रामः—नगर is the principal town of a province where a king resides; cf. Ragh. IX. 2. सर्वट is a small town having a market-place, and graded between a town and a village. यजेकतो भवेद् ग्रामो नगरं चैकतः स्मृतम्। मित्रं तु सर्वटं नाम ग्री. गिरिसमाश्रयम् ॥ quoted by Bhānujī Dikshita in his com. on Amara. III. 5. 33. Kāshīrasvāmī says सर्वटश्चतुःसतग्रामाणां संग्रहस्थानं, but there seems to be some inaccuracy here; for, from Daṇḍin's use of it, it does not appear to be such a big thing (cf. Marāṭhī खेडें which is derived from it). पुढेद्वय—a town; it is given in Amara. as a synonym of नवरी; it is variously derived as—पुटानि माण्डानि भिद्यन्तेऽस्मिन्; पुटा माण्डवासनानि

मिथ्यन्ते अस्मिन्, or पुटे: अश्वसुरैर्मिथ्यते इति, according to some. Mr. A'gāshe observes, "These terms are found in Kautilya II. 1. 19, and they are explained there in a foot-note as under—
नगरं राजधानी, क्षुल्लकमाकारेष्टितं सर्वटम्। पट्टनं शकटैर्गम्यं घाटिकेनोमिरेव-
च। नोमिरेव तु यन्नस्य पट्टणं तस्यचक्षते। द्रोणमुखं जलनिर्गमप्रवेशं (where
exit or entrance is by means of boats) पट्टणमित्यर्थः। इति रायस्येणी-
ख्यव्याख्याने। प. २०६. नगराणि करवाजितानि निगमवणिजां स्थानानि.....
सर्वटानि कुनगराणि (small towns)। पत्तनानि जलस्थलपथयोरन्यतर-
युक्तानि। इति प्रशस्त्याकरणसूत्रव्याख्याने। प. ३०६.

अजाविक—flocks of sheep and goats; अजाश्च अविकाश्च
तेषां समाहारः. क is added स्वार्थे to अवि; see also com.
अजाविकटे v. l.—here कट is the affix in the sense
of संपात; see com. (Vart. on संपोदश्च कटच्। Pāṇ. V. 2. 29).
गैवल—~~a wild buffalo.~~ उद्गृह्य—bearing her on his back.
स्वनांसाह्वयनीत etc.—Dandīn seems to have taken the principal
part of this story from Guṇādhya's Brihatkathā; cf. with this
the story of a merchant's son related by Gomukha to
Naravāhanadatta in Kathās. Lambaka X. विवेहमान—rolling,
struggling. आर्द्राश्रयः—with his heart melted with pity.
गहनोद्देश—~~a region in the depth of the forest.~~ रोपित—healed.
इङ्गुडीतेला—~~The oil of Iṅgudī is said to have this virtue.~~
Cf. व्रणविरोपणमिङ्गुदीनां तैल न्यविच्यत मुखे &c. Śāk. IV. 14.

P. 158. उद्विक्तधातुम्—when there was an abundance of vital
fluids in his body. उपातिष्ठत्—should rather be A'tm. उक्ताभ्यर्पितं
—as he asked for water to drink. उद्वजन—~~a bucket, a pot for~~
drawing water out of a well प्रणुनोद्—pushed him in. विकल—
the cripple, the mutilated man. स्कन्धेनोदुह्य—~~Cf. तदार्या...वभ्रामेत-~~
स्तनो जारं कुण्डं पृष्ठेऽधिरोप्य तम्। Kathās. X. 9. 28 प्रतीति—~~fame;~~
for a different meaning, see p. 82, l. 11. अवन्तिराजा—~~in the~~
Kathās. the son of the merchant himself becomes the king,
himself recognizes her, and punishes her. भूति—riches, wealth.
चित्रवध—See *supra*, p. 59 l. 3. विकलीकृतोऽभिमतः—accepted or
set down as maimed by me. प्रापमाद्यक्षीत—~~will~~ accuse me of
the crime. असीनम्—boldly. दृशितेऽमुष्मिन्स—~~is not, so~~ idio-
matic as दृशितः स विकलः. आयबुद्धिः—~~having noble~~ thoughts
noble-minded. श्वयः पात्रिका—~~a cook for dogs; i.e. degraded her~~

P. 159. अनुयुक्तः—questioned. द्रविडेषु—~~Dravida~~ lay to
the south of the wild tract between the Kṛishṇā and the Polar.
In its wider sense it included the whole of the Coromandel
coast to the south of the Godāvari. In its stricter sense it
must not have extended beyond the Kāveri. Its capital was

Kāñehi, the same as Conjeeveram, situated on the Vegavati river, 42 miles south-west of Madras. अननुगुण—lit. having no corresponding merits, unworthy. यावृष्टिकी संपत्ति—the wealth of virtues, excellence, accidentally found (i.e. which may or may not be found). अननिसमीक्ष्य—without approving of, disregarding. कावन्तिको नाम भूत्वा—assuming the character of an astrologer; feigning to be a fortune-teller. लक्षणवती—endowed with auspicious marks. स्वर्ग्य—of his own class. गुणवत्—excellent, well-prepared. शिविषु—The region on the southern bank of the Kāveri; see com. It has nothing to do with the country of S'ibi, the famous king of that name, situated near Gāndhāra in the north. सह पिहृन्वात्—She had lost her parents as well as her great fortune. भवनसार—the valuables in the house. संसक्त—riveded. विकट—deformed; hideous; from वि + कट (च्). सृजावन्तः—possessed of purity, i.e. fair-complexioned, clean-skinned. रक्त—This is an auspicious sign indicative of great good fortune; see the quotation from Brihatsam. 70, given on the next page. ख—A linear mark on the fingers of the hand resembling a barley-corn and indicating, according to its position, wealth, progeny, good fortune &c. सम—even, fleshy, covered with flesh. अशिरालौ—prominent veins are supposed to be a mark of ugliness. अनुपूर्ववत्—tapering. Cf. वृत्तादूर्ध्वं च न चातिदीर्घं जङ्घे &c. Kum. I. 35. दुरुपलक्ष्ये—Because they came in close contact with the plump thighs. सकृद्विभक्तः—evenly divided. चतुरस्र—symmetrical; mark the comp.; चतस्रः अस्त्रयौ यस्य. The final इ is replaced by अ by the rule सुपात...चतुरस्र &c. Pān. V. 4. 120. Cf. बभूव तस्याश्चतुरस्रशोभि वपुर्विभक्तं नवयौवनेन। Kum I. 32.

P. 160. ककुन्दर—the cavities of the loins. रथचक्राकार—of the form of a wheel; cf. रथचक्राणि विम्बया Vik. IV. 18. ईषजित—A little depressed. वलित्रयेण—the वलित्रय is generally described in connexion with beautiful ladies; cf. *supra*, p. 44, l. 9. दरोभागस्वाविनौ—large enough to cover the whole bosom. विशालारम्भ—their great expanse. स्निग्ध—glossy. उदय—prominent. नखमणि—jewel-like, red nails. संतत—well-turned. कम्बु &c.—कम्बुवद्वृत्ता वन्धुरा (curved) च. वृत्त—pouting. असंक्षिप्त—not contracted or small (with the chin, elegant and not small). असंगत—not joined. अनुवक्र—beautifully curved. अनसिग्रह—not much developed (i.e. the bud of the *tila* flower). अस्मित—dark. मधुराधीरसंचार—beautifully and swiftly rolling. मन्दर—dull; or, large. इन्द्रसकल—i. e.

the half-moon on the eighth day of a *pākṣa*; cf. अष्टमाचन्द्र-
शकलाकारं ललाटेऽशम् &c. Kād. p. 31. अङ्गणपाशः—beautiful
ears; here पाश signifies beauty or admiration; see
supra, p. 97 l. 9. अनतिभङ्गुर—not much curling. एकैकनिसर्गस्य—
each growing by itself and evenly (i. e. there was
no branching of the hair). सेयमाकृतिः &c.—Her character
must be in keeping with the grace or outward beauty of
her form. Cf. न ह्याकृतिः सुसदृशं विजहाति वृत्तम्। Mrich. IX. 16;
न तादृशा आकृतिविशेषा गुणविशेषिणो भवन्ति। Śāk. IV. p. 86;
यत्राकृतिस्तत्र गुणा वसन्ति। Varāh. Brihatsam. 70. 23; यत्राकारस्ततो
गुणाः। Agnip. 244. 6; आकृतिमनुमुह्यन्ति गुणाः Viddhaśālabh.

P. 161. अविसृज्य—acting thoughtlessly or precipitately.
cf. विवेकप्रधाना भवति विनिपातः शतमुखः Bh. Nit. 10;
and अतिरमसकृतानां कर्मणामाविपत्तिर्भवति हृदयदाही शल्पतुल्यो विपाकः।
Nit. 105. अनुशय—repentance, regret. साकृत्—meaningly,
inquiringly. अलिङ्ग—*a dais or raised place near a door.*
पादशौच—water for the feet. गन्धशाली—गन्धविशिष्टा शालयः;
fragrant rice. संक्षुद्य—having gently or carefully pounded.
मात्रया—a little. स्थिर—firm. नाली—a kind of pestle.
अखण्डैः—not bruised or broken. अर्थिनः—stand in need
of. सृजा—cleaning, polishing. सराव—an earthen platter.
वृत्तान—expanded or spread out. ककुभोलूखल—a mortar
of the Arjuna tree. सयतानवेन—Because a pestle is usually
grasped by the middle, which part is therefore worn out.
तानव—slenderness.

P. 162. चतुरललि—raising it up gracefully and cleverly
&c. शूर्पशोधित &c.—she removed the grains of dust and
the awn by winnowing them with a basket. कथितपञ्चगुणे
—heated to the boiling point and five times in quantity
वत्तुक्षीपूजा—a custom still observed in many places.
The cooking woman throws a few grains into the fire before
pouring the rice into the boiling water or placing the
vessel containing rice on the hearth. "So Jewish bakers
put a little of the dough into the oven." Prof. Peterson.
मुकुलावस्था &c.—When the rice was passing the state of a
bud, i. e. was moderately swollen. अन्नमण्ड—the scum. वक्षि—
a ladle. अवक्षुद्य—having struck. परिवर्त्य—having turned them
up and down. आमलक—myrobalans. चिञ्चा—tamarind. उपदेश—
condiments. दत्ताङ्गारधूप—having scented it with perfumes
evaporated on the charcoal. सूक्ष्म—finely pulverized.
वेतानमज्जः—Rubbing the body with oil and powdered

myrobalsam gives a glossy appearance to the skin. त्रिभागः—the third part from the upper end of which was cut off; तृतीयो भागः त्रिभागः शेषः तत्र लूनस्य अभिसृजन्—touching. पेया—water-gruel mixed with some boiled rice; see Vāgbhaṭa quoted in the Com. प्रङ्क्तिः—his whole body sweating. सर्पिर्मात्रा—a little ghee. सूप—sauce.

P. 163. विजातक—cinnamon oil; or rather, dry ginger, black pepper and long pepper. कालशेद—curds churned with a handle without water. अन्धस्—food. भृङ्गार—*a kind of jug or vase (क्षारी in Marathi)*. अगुरु—agallochum. ग्रथितसौरवं—whose fragrance was mixed with. हिमशिशिर—cool like snow. The śl. क्रांतकान्त etc. quoted in the com. from the Śisupālavadhā (X. 3) is meant simply to illustrate how one drink can gratify all the organs of senses. It is the wine that gratifies all the sense there, while in our passage it is the cool fragrant water served out to the merchant that gratifies all his senses. The author himself describes how it did that. करालित—fringed with. कर्कश—rough or rugged. परिमल-प्रवाहोत्पीड—strong current or flow of the fragrance. परिमल-प्रवाल ७. ८.—परिमलस्य प्रवालः offshoots of, i. e. the spreading fragrance. माधुर्यप्रकर्षः—his tongue being quite gratified with the excessive sweetness. अचल—clear. करक—a small water-pot. आचमन—Āchamana is the drinking of a little water taken into the hollowed palm of the hand, three times, as a religious rite. It is enjoined at the beginning and at the end of any religious rite; it is also necessary after a bath, drinking, sneezing, sleep, meals, walking through a street, and changing clothes; cf. Yāj. Sm. I. 196 quoted in the com., and Manu. V. 145—सुखा भुक्त्वा च निष्ठायास्त्वाऽनृतानि च । पीत्वाऽप्योऽप्येभ्यमाणश्च आचामेत्स्मयतोऽपि सत् ॥ कुट्टिम—*a pavement*. उत्तरीवर्कपट—his upper garment. एतद्वन्-वेक्ष—regardless of her; growing cold towards her; (this he did, of course, in order to put her virtues to test; he did not really want to be attached to the harlot). अवरोधमकरोत्—introduced her into the harem. तामपि—The force of अपि is this—As a wife with any sense of self-respect, she should have resented this act of her husband and treated the courtesan with jealousy; but as a true *Pativrata* she felt it her duty to subordinate personal happiness to that of her husband (यत्कर्तुमेव हितमिच्छति तत्कलत्रं) and acted friendly towards her. This is also Kālidāsa's view of the duties of a co-wife; cf. प्रतिपक्षेणापि पतिं सेवन्ते मर्द-

वरतलाः साक्यः । *Mālav. V. 10.* अहीनं—with assiduous care; *lit.* without any omission (of duty). परिजनं च &c.—*Cf.* सुविष्टं मयः कृष्टिणा करिष्यते *Śāk. IV. 18.* दासिपुत्रनिधिः—explains how she won the affection of her servants. कुटुम्ब—i. e. domestic concerns. विवर्ग—*vis. Dharma, Artha and Kāma*, for securing which a wife is to be married.

P. 164. सौराष्ट्र—also called अनन्त, is the modern peninsula of Kathiawar. The ancient *Dvārakā* was its original capital. Valabhi appears to be its next capital, the ruins of which were discovered at Bilbi, 10 miles north-west of Bhavanagar. According to the Bombay Gazetteer (as quoted by Mr. A'gāshe) it was a town in the east of Kathiawar about 25 miles west of Bhavanagar and about 25 miles north of Śatruñjaya. The modern name of the town is Valeh. गुह्यकेन्द्र—Kubera. नाविकपति—a ship-owner. मधुमती—name of a town. It may probably be Mathurā, which was called मधुपुरी in ancient times, being the residence of the demon Madhu, whose son Lavaṇa was killed by Śatrughna; see *Ragh. XV. 28*, and our note *ad loc.* रमसद्विनिवृत्त—obstructed through rashness. सद्गृहगमनं—तद् refers to her; i. e. her father's house. From this it seems that Balabhadra lived in the same town after his marriage with रमवती, instead of going to his native town. अतिवर्ती not listening to. दुर्भाग्या—an unfortunate woman, one hated by her husband. See note on दौर्भाग्य below. निम्बवती—*Nimba* is a tree known for its bitterness; hence this means 'sour-tempered.' परिवभूय—insulted her by the nickname of. का मे गतिः—'what is to be my fate;' or, what course of life should I pursue? देवसेष—flowers previously offered to deities (who brought to her flowers from an idol). अनुनयि—addressing her words of consolation. दौर्भाग्यं—has a technical meaning here—the state of not being loved or favourably looked upon by the husband; opp. is सौभाग्य, for which see *supra*, note on सुमगमानी p. 92 तत्त्व—refers to दौर्भाग्य. सुदृष्टा—well or favourably seen by them, and my relatives (—said in contrast with अवज्ञया पर्यति in the last sentence); a favourite of my husband; *cf.* सुदृष्टं p. 150, l. 8. आ बिरामात्—until I die. आभास्यम्—should be disclosed. स्वनिर्देशवर्तिनी—ready to act according to your advice. सवधिष्ठिता—led or guided by me. उत्कर्ष—result. आकार—such grace of form. ईदृशेन—such, so amiable (a disposition).

P. 165. पतिद्रोह—hatred shown by a husband. प्रातिवेश—
a neighbour. राजान्तरङ्गभावेन—By his being in the confidence

of the king. **रूपवाचका**—in form and body. **विमान** **चर्च**—विशेषण
 वाच्यस्मिन्निति; fr. मा with वि and affix अन (स्फुट); a mansion
 having seven stories; cf. मेघा नीताः सततगतिना यद्विमानाग्रसूमीः
 Megh. II. **कन्यामार्थेन**—i. e. the entreaty of Kanakavati's
 mother. **क्रीडामत्ता नाम**—as if blundering in my sport.
पक्षवेचद्—I shall drop down. **अनवस्थः**—of loose or irregular
 conduct, unsteady. **विपक्षजन**—the property of an enemy.
बद्धाकलि—*ade*. 'with folded hands.' **सागितार्थ**—inspired
 with love for me. **द्वार**—an opening; a loop-hole; 'taking advan-
 tage of this circumstance.' The construction is तेन रम्भेण
 तद्वपस्त्रिज्योपेत्य... यथा असौ मामादाय &c. **उरुवलीकृत्य**—having
 fanned the fire of his love or inflamed his passion. **वीरघ्न**—
 thick, pitchy.

P. 166. **वार्तामावादयद्**—spread or circulated a report.
मन्त्रेण—a fool that I was, being a dunce. **उपेक्षिता**—neglected.
अतिवर्तिताः—disregarded. **संखटः**—united with, living in her
 company. **स्पष्टिः**—clearance of; i. e. the matter will be clear.
पञ्चग्रासी—a female slave she purchased. **उपस्कर**—provisions.
मूल—capital; *lit.* the original sum. **प्रसारकालोपाः**—The reading
 in the foot-note is perhaps better, being simpler; in the reading
 as we have it, the word **वृत्तान्त** is without propriety. **निर्दिष्ट**—
 promulgated, disclosed **इन्द्रवाहिन्**—the mayor, the magistrate.
मोक्षेणापहृत्य—having kidnapped her. **न्यायोदा**—law-fully
 married. **प्रणिधि**—an emissary. **श्रेणीप्रातिभाज्येन**—by the security
 of the association of traders. **प्रातिभाज्य** is an abstract noun
 from प्रतिभू 'a security.' **मादयतः**—who looked upon or believed.

P. 167. **गूरसेन**—Name of the country about Mathurá.
 Kálidása has referred to this country in Ragh. VI. 45.
कुलपुत्र—a youth of family; or Śūdra, as the Oom. takes it. **स्वयुज-**
मात्र—who had successfully fought many a duel with his own
 arms for the sake of his friends. **निर्व्यूढ**—successfully carried
 out; cf. **निर्व्यूढदुर्वह** (दुर्वह) प्रतिज्ञाभारस्य वृकोदरस्य Veni. VI. p. 139;
निर्वाहः प्रतिपन्नवस्तुषु सतामेतद्धि गोत्रव्रतम्। Bhar. Nīt. Misc. Ślokas,
 Śl. 13. **कर्कश**—hard-hearted, cruel men. **पाण्डुरा**—indicating
 uneasiness of mind, anxiety. **अनति**—अनतिपरिमुक्ता अत एव
 दुभगा. **मोक्षता**—full growth; her eyes indicate her having passed
 the age of timidity and bashfulness. **एकवेण्यादिः**—It is usual
 with ladies whose husbands are absent not to dress or decorate
 their hair, &c.; see *supra*, note on एकवेणीयतेन p. 141. **कश्चन**
चैतत्—It is difficult to know what चैतत् is meant here; according
 to the Bhāṣanā it means 'a nail-mark;' it may also be the mark

of a mole. *नामा—The fem. is *नामा or नामी. दुन्वनादनामः—being greatly agitated at heart. परिवद्राज—went; परिवज् has not got its usual sense here. भागव—a fortune-teller. निष्ठा-निवेन—under the pretext of begging alms.

P. 168. अमयिका—A Buddhist or Jain female mendicant. A female follower of Sramana or Jina; see Vaijayanti as quoted in the com. on निर्गन्धिक p. 87. It is strange that these nuns should be found employed in the settlement of love-matters शीलभ्रंश—her falling off, or deviation from, virtuous conduct, उपहारे—in secret; or, in a private place समाधिनास्थाव—having recourse to contemplation or penance; the phrase occurs in Kum V. 2. घटते—endeavours. क घटते—how can it stand to reason? उवारा—excessive. अबुद्धभावता—inviolable chastity, incorruptibility of character. अपतिकृत्य—unless the evil influence exerted by it is counteracted; unless the obstacle interposed by it is removed. छनं—secretly. प्रणयकुपिता &c.—pretending to be lovingly angry उपरि—after this is done; in this sense it occurs in Marathi as उपर. ऊजित—noble, strong and good-looking. सायतेव—by doing me that much service. सा तथैव &c.—consenting to do so; she favoured him accordingly. निर्गन्धिका—a female mendicant. See *supra*, note on निर्गन्धिक at p. 87.

P. 169. परासृशजिव—pretending to rub it gently. आलिरुब—having made a scratch or cut. सान्द्रासा—in great dismay दुर्गव—folly, ill-advised step. इस्वा पदबन्धनं—having put on a bandage or ligature. सामयापरेषात्—pretending to be ill. अनुवाच—when he refused to tell. निर्वन्धेन—pressingly, imperatively. वणिग्गाम—The merchant-guild, the committee of merchants. विश्रामप्रविष्टावां—as I entered for the purpose of repose. अद्यापि—goes with न इष्टः. लुब्धाः—misers, covetous people who do not want to pay the fees. इन्धावध—partially burnt. बह्मलुया—accidentally. विमर्श—after deliberation, when the matter was thought over.

P. 170. शाकिनी—A witch, a female seeking the favour of devils. तस्वाः शाकिनीस्त्वत्—This device of proving Nitambavati a Śakini and getting her expelled from her house, used here by the young merchant to gain his object, seems to have been taken from the Vetālapañcāhamsikā, occurring in the Bṛhatkathā. Therein one Buddhīśara, the minister and companion of Prince Vajramukuta, adopts this kind of device to secure to his friend Padmavati, a damsel of

that name. See Kathās. Lambaka XII., Taraṅga 8; cf. तदागमनं-
 हुष्टोऽथ मन्त्रिपुत्रो नृपात्मजश्च । जगाद हन्त मच्छाया पयावस्था ग्रहं निशि ॥
 ततस्तस्याः सनिद्रायाः श्लेनाङ्कं कटीसटे । दत्त्वाऽग्नितप्तेनादाय तदामरण-
 संक्षयम् ॥ प्रातर्गत्वा श्मशानं च सोऽदृष्ट्वापसवेवधत् । स्वैर राजसुतं तं च विदधे
 शुद्धरूपिणम् ॥ अत्रासीत् च मच्छैकमितोऽलंकरणादिमाश्च । सुकावलीं समादाय
 त्वं विक्रेतुमिवापणे ॥ ** श्रुत्वेतद्विजनं कृत्वा स धूर्तस्तमभाषत । अहं तपस्वी
 श्राम्यामि सदाऽरण्येष्वितस्ततः ॥ सोऽहं देवादिह प्राप्तः श्मशानेऽत्र स्थितो निशि ।
 अपश्य योगिनीचक्रं समागतमितस्ततः ॥ तन्मध्ये चैकयाऽऽनीय योगिन्या राज-
 पुत्रकः । उद्घाटितद्वदम्भोजो भैरवाय निवेदितः ॥ अतिप्रवृत्ता च मया कुङ्गेन
 जघनस्थले । अङ्किता सा त्रिशूलेन मन्त्रमञ्जालिताश्रिणा ॥ इता सुकावली चैयं
 तस्याः कण्ठान्मया तदा । तेषाञ्च तापसानहो विक्रिया मम वर्तते ॥ प्रस्तः सुतो मे
 ढाकिन्या तथेष्टुत्पन्ननिश्चयः । पितृभ्यां शौच्यमानायाः पुराजिर्वासनं व्यधात् ॥
 त्वदावर्जने—to win your affection. असाधारणीकृत्य—as an extra-
 ordinary (and therefore never-failing) remedy. अकामा—
 i. e. against her will नैर्कृत—a Rākshasa. मस्तं वन्धी—my friend.
 समत्सङ्गत—joined in a duel. अनपेक्षापविद्धा—cast down with-
 out any regard for her safety. शैलशृङ्गभङ्ग—pieces of the peaks
 of mountains. अक्षपयेतां—dispatched, destroyed.

P. 171. मन्त्राणैकवल्लभा—The darling of my heart. तिर्धक्-
 squintingly, obliquely. कामरूप—assuming any form at will.
 स्फुरन्सी—trembling or struggling for release. अवकटाः—
 landed. निष्कल—discomfited, dejected and pale. निष्कलङ्क—
 free from the contamination of sin. प्राणवत्—goes with चन्द्र,
 who was regarded by him as his very life. अवसरेषु—as at the
 time when he helped the Yavanas against Bhīmadhanvan
 स्निग्धानिबिम्ब—bathed or steeped in smile.

P. 172. कलिसवल्लभा—In the following chapter the poet
 has accomplished a literary *tour de force* by making Mantragupta
 tell his tale without the use of any of the labial letters
 (including the vowels उ and ऊ). The author here poetically
 accounts for his hero's inability to use the labial letters.
 Such literary feats are not rare in Sanskrit literature. Śrī
 rāma's Kamsanidhāna is a longer instance of this kind of feat

कलिकः—The country lay to the south of Odra or Orissa,
 and extended to the mouth of the Godāvari. It is
 identified with the Northern Circars. संस्थितजनः—the
 ground for burning the dead, a cemetery. धरणिज—a tree.
 Mark how the author is forced to go in search of such
 words as संस्थित, धरणिज, &c. for the ordinary words वृत्त, वृक्ष or
 पक्ष्प, owing to his self-imposed restriction of avoiding all
 labials. सरसकिलच—tender (*lit.* juicy) leaves. कालराज &c.—

son of the sun, and god of death. See com. अणीवस्—trifling. He is underrating his own act. न चेदिह ने—If it is not that you do not approve of this; if you have no objection to do so. अङ्गेशार्हा—who ill deserves harsh treatment; who ought to be gently treated. कर्णशेखर—the tip of the ear. The eye looked like a blue lotus placed on the tip of her ear; for she was आयतेक्षणा. अञ्जित—gracefully bent. सलिलचर—A device to avoid the use of मीन or मकर, which contains a labial letter. आनत—curved. चिह्निकालसा—her long and bushy eye-brows. The word चि० or चुहिका which can somehow be made to have the meaning of 'an eyebrow' (fr. चिह्न or चुह् I. P. to make amorous gestures) is purposely used for धृ to get rid of a labial letter. लीला-लसं—gently through sportiveness. रागलज्जा—acting under the influence of love and bashfulness.

P. 175. विरचीन &c.—with the moon-shine of her nails spreading slantingly. साचीकृत—turned aside. साचि is a prep. meaning 'sidelong,' 'aside.' साची...सरसिजं—*adv.*; cf. Ragh. VI. 14; Mālav. IV. 15. लिखन्ती—drawing figures on. लङ्घिना—passing across. हृदयलक्ष्य—the target of the heart. रति-सहचर—a periphrasis for *Madana*, which cannot be used. स्वदायितेन—(going) with the swiftness of. स्वदायित is the p.p.p. of the denom. verb स्वदायते fr. स्पद् speed, a word irregularly formed from स्पन्द; see Pān. VI. 4. 28, quoted in the com.; स्पन्देर्वाञि नलोपो ह्रस्वभावश्च निपात्यते। स्पदो वेगः। अन्यत्र स्पन्दः। Sid.—Kau. The Com. seems to have read दक्षिण for दक्ष which makes no sense. Dissolve—हृदयमेव लक्ष्यं तस्य चलने दक्षः रतिसहचरसरस्तस्य स्वदस्तद्वहचरतीति तेन। सहचरस्य दयितेन &c. l.—beloved of, i. e. friend of, *Madana*. रागानिल—with the waves of the heart's yearnings set in motion by the wind of passion. कन्वागारा—your taking a residence in the secret apartment. देहज—stands for मनसिज i. e. *Madana*. कालावस-निबद्ध—iron fetters. रथचरण—a wheel.

P. 176. नयेत् अक्रीतं दद्यात्—i. e. will kill me. निकेतनं—Throughout this section the final स् is printed in the form of an Anuvāra, as the author has taken care to avoid its labial sound by beginning the following sentence with a letter other than a labial, as then the स् is to be pronounced like the nasal of the class to which that following letter belongs. चन्द्रमाला—a room on the top of a mansion. करतला—by gently shaking them with the palm of the hand. निशेधवार—eliding

to the tips of the filaments of the flowers forming the garlands worn on their heads. संसृजित—confounded with, mixed. ततः कृतान्तेन &c.—and so she escaped death. रत्ना चेदं &c.—*Cf. supra* p. 119, प्रागपि रागान्निसाक्षिकं &c. आश्वरत्न— the gem in the form of this wonderful beauty. रत्नक्षेत्र—The mountain Meru. स्थिर—firm. रागतरल—(1) sparkling with its colour (lustre); (2) agitated by passion. श्लेष्मिणल— the chains of love; ल is often substituted for ह in Sanskrit. जावारहित— those separated from their wives. *Cf. वियोगिहृदयस्य मन्मथानल-मुञ्जकयन् supra* p. 42. लालस—eager to drink the honey. लक्ष्म— close contact. श्लान—withered, faded. घन—thickly grown.

P. 177. राजह—shining, gay in summer. लीलावितसिलक— making the *tilaka* flowers serve as sportive marks on the forehead of the forest-sites smiling with flowers. निर्भिह &c.—the gold-coloured umbrella in the form of the full-blown *Karnikāra* flower. दक्षिण—stands for the southern (Malaya) breeze. सहकार—सहकारेण चञ्चरीका: bees कलिकाश्च. कालाण्डज— the cuckoo bird. रक्तरक्ताधरा—रक्ता: stirred up with passion, amorous रक्ताधरा: beautiful ladies. संग्रह—preparation for; शालिनि—standing out as the first preparer for the battle of sport. लक्ष्मिललङ्घने—in which the modesty of bashful maidens was overcome by the love which then took possession of their heart. दूर्धुर—name of a mountain in the south, connected with Malaya. It is that portion of the Ghāts which forms the southern boundary of Mysore. *Cf. Ragh. IV. 51* (शैली मलयदूर्धुरो). The commentator, not remembering this, has given a fanciful explanation. अनिलाचार्य—अनिल एवाचार्य: the dancing-master. The wind is often referred to by Sanskrit poets as giving instructions in dancing. अलङ्घनीय—impervious to sun-light. लक्ष्मि—leapt over, seated upon. आलीड—touched. तरलतरङ्ग—the heaving waves. क्रीडारस &c.—was deeply engaged in sport. संगत—engaged in. शृङ्गारहेला—amorous sports. अनङ्गसंचर्ष—emulation in love-matters. एकसन्ध—solely under the power of his passion for pleasures. तत्र रञ्जिते—taking advantage of that weak point. आन्ध्र—Name of a country, the same as modern Tailangana. The mouths of the Godavari were in the possession of the Andhras.

P. 178. मलित—faded, vanished. गावक्षान्ति—the youthful bloom of (the body). निरस्तचेदं—*scil.*, by the charms of the princess. गरस— a poisonous potion or drink. संविष्ट—will

die. अवयवज—Kāma. सा का &c.—What will be my future state? How shall I fare? अयज—a Brāhmaṇa. किल—As the report goes. निकार—insult, humiliation, offence. एतसंचर्ष—having provocation given to him. एधित—enkindled, generated. नरेन्द्रसार्य—a number of magicians. तन्निराकरिष्वद्—wishing to expel that. शंकरवृत्तदेश—the place where Śaṅkara dances, i. e. a cemetery. जरस्साल—i. e. an old *sarja* tree. कन्याशीरसंचय—a collection of rags and patched garments. अतिसंहित—deceived. आकृष्ट—obtained. चेल—a garment. सलिलराशि—the sea. किञ्जल्क—variegated with bits of filaments. शोखरस्व—decked with the lines of.

P. 179. अभिसंधानदक्ष—clever in deceiving or taking advantage of the credulity of. सरहस्व—with their mystical teachings. सषडङ्गानि—for the six *aṅgas* see *supra*, note on षडङ्ग p. 21; it will be seen from that passage that the Kumāras had learnt the Vedas with their *aṅgas*. एतसंचरहेय—by his espousal or adoption of. आसङ्ग—disease, affliction. श्लेष्मैर्निष्कलङ्क—whose heads are washed with, i. e. hallowed by. बन्ध—mystical or astronomical diagrams used as amulets. महाः—evil spirits supposed to seize upon children &c. कनकलेखाधिष्ठान—कनकलेखा अधिष्ठानं यस्य. धनशशाकर—a Yaksha, क्षमिष्व—i. e. of Jayasimha. अधिगतक्षयः—finding an opportunity or time of leisure. संगृह्य—securing in his interest, winning over to his side. ज्ञानधीरः—patiently remaining in abstract meditation. स्थानवर्हीन—showing my knowledge of (his possession of) occult things at the proper time. निचार्य—having found out or ascertained (what was in his mind).

P. 180. लक्षणेकराशेः—The asylum of all auspicious marks रक्षणा—waist-zone. राजित—decorated. लीलाञ्छित—with her dark lotus-like eyes sportively bent, or graceful with their sportive movements. दर्शन is used for नेत्र for alliteration with दर्शन. सहते—allows, bears. सश्रुता—wait for; for this sense cf. द्वित्राण्यहान्यईति सोढुमईन् Ragh. V. 25. निर्निष्काकराशिषि—void of moon-light, i. e. on a dark night; or, when the moon-light had passed away. गीरन्ध्र—not broken through, i. e. dense or thick. निगीर्ण—swallowed up, shrouded in. निगन्धित—sealed. जलमल—to be entered by diving under the surface of water. गीरन्ध्र—having no opening towards water. क्षिप्तः, तन्मन्त्राल—excavated from within. एकतः—in one part (as the Bhūshana has it). The sense of 'near' or 'close to' assigned to एकतः by the commentator is far-fetched. Besides, if सरसं be taken as governed

by एकतः, no object is left to अकार्षम्. सूर्यसंनिहितं—close to the landing-stairs. घन—compactly arranged. कुक्षिद्वारं—with the opening of the cavity (or the pit he dug out reaching the bottom of the lake) covered with-निर्विक—well washed; p. p. of निज् with निर् 3 P. A'. संतान— a belt or multitude of stars. अग्रमयिन—i. e. the big gem in the middle. The belt of stars is here compared to a necklace of pearls, and the sun to its central gem. संतान-हरिहारः v. l.—seems to be better; 'fastened at the end of the necklace in the form of the streaming morning light eclipsing the stars.' अण्डा—Lit. 'the giver of rest;' hence, night. गन्धहस्तिन्—गन्धप्रधानो हस्ती an elephant of the best glass, the strong smell of whose ichor is unbearable to other elephants and makes them turn tail at his sight. See com. Cf. Ragh. V. 47, VI. 7. कनकशैल—The mountain Meru. The peak of the mountain Meru is compared to a stage and the rising sun to an actor exhibiting the play of light (the gleaming solar rays being reflected back from the gems on the mountain).

P. 181. घनतरङ्ग—The clouds are the rolling waves in the ocean of the sky. कार्वाकार्वा—The sun is one of those who keep watch over a man's actions. Cf. आदित्यचन्द्रानिलोज्ज्वलश्च &c. सहस्राक्षदिक—the east. रागायित—serving as a red dye or paint; p. p. p. of the denom. from राग. गैरिकतट—the skirt covered with red chalk; गिरो भवः गैरिकः, fr. गिरि+इक (, ठन्). सधारणच्छाया—with its appearance like, i. e. appearing like. कहर्यनया—with a desire to harass or torment. अन्तरिक्षाख्येन—आकाश or the sky is considered as one of the eight forms of Śiva; cf. युतिविषयगुणा या &c. Śāk. I. 1. संचयाङ्गनायाः—Here संचया is represented as a rival wife. Parvatī would be pained to see the body of her lord in another form half-shared by another woman, as indicated by एकस्तन. विनाशिनये—i. e. when it was about sunset. जनस्त्रास्य—is used to avoid the use of मास. धरणिन्वस्त—i. e. he bowed to his very feet. आदिष्ट—he was addressed by me. निरीह—unambitious, not aspiring. Cf. साहसे श्रीः प्रतिवसति; उद्योगिनं पुरुषसिंहमुपेति लक्ष्मीः; and निवसन्ति पराक्रमाश्रया न विषहेन सर्वं सचुद्धयः। Kir. II. 15. अनाकलित—free from. अर्चितेन—held in high esteem, honoured. अस्यादरनिष्ठितेन—filled with great respect; qualifies जनेन. सततमतीत—the vital airs, i. e. प्राण and others. This is used to avoid the word प्राण. स्थलित—'rolled back from;' to be construed with जल. स्थगित—covered.

No. II.
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